Hollow justice: The Daniel Pearl murder verdict
ANDREW BUSHELL reports from Pakistan

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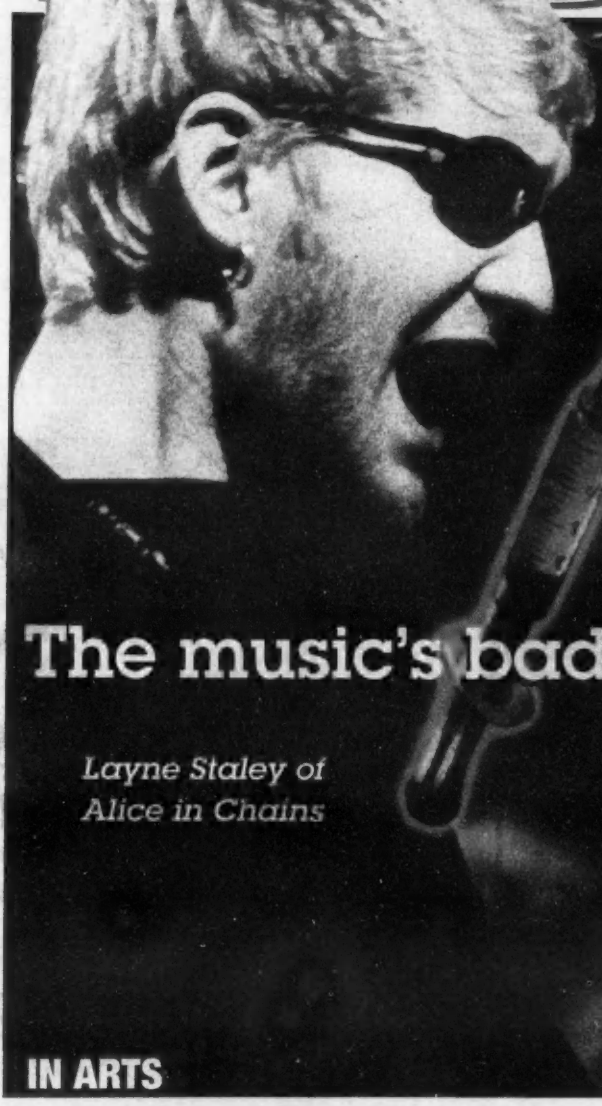

HEROIN and Rock & Roll

The music's bad habit hangs on

BY MATT ASHARE

Layne Staley of Alice in Chains

PLUS
Folk music under fire
by Ted Drozdowski

IN ARTS

Jasper Johns to Jeff Koons: Forty years of cutting-edge art at the MFA

BY RANDI HOPKINS

TALKING POLITICS

Robert Reich's guerrilla campaign

The candidate is running circles around his opponents by relying on young volunteers, taking huge risks, and speaking directly to the people

BY SETH GITELL

He has only a fraction of the money and resources of his opponents. He travels light with a small coterie of devoted paid staff. He relies on an army of college-aged volunteers to barrage reporters with phone calls and staff campaign events. He thinks on the fly and addresses issues without the benefit of polls. He goes where his opponents are not. This is the insurgent gubernatorial campaign of former secretary of labor Robert Reich.

With seven weeks until the Democratic Primary, Reich and his low-cost political campaign (he has only around $200,000 in his campaign account) are turning conventional campaign wisdom on its head. Against the odds, Reich is still very much in the race for governor, polling strongly with voters. A July 14 *Boston Herald* poll that matched each of the four Democrats head-to-head against GOP gubernatorial candidate Mitt Romney had Treasurer Shannon O'Brien winning 33 percent of the vote and Reich 31 percent — far above Senate president Tom Birmingham and former state senator Warren Tolman, who each garnered 24 percent. When former Democratic National Committee chairman

See **POLITICS,** *page 19*

TIM ESTILOZ

Michael Bronski on the gay mafia

***One in Ten*: Celebrating 10 years of queer radio**

SPECIAL SECTION

FOUL BALLS

Why is baseball all screwed up?

Jim Bouton, Bill Lee, and Mark Fidrych ponder the threatened strike, steroids, and a freeze-dried Ted Williams, among other things

BY MARK BAZER

RIGHT NOW, MAJOR League Baseball is like a beach ball floating around in the Fenway bleachers, circa 1984 — kept alive by the faithful but, with a suicidal mind of its own, making its leisurely way to the Sox bullpen, where Bob Stanley awaits it with a sharp rake.

Perhaps you've heard this story: half of today's MLB players take performance-enhancing drugs that will eventually turn them into Powerpuff Girls. But for the time being, these multimillionaires of the diamond have big enough cajones to threaten knocking off a little early this season. Meanwhile, every multibillionaire owner whose name isn't George Steinbrenner claims he's losing money faster than your 401(k). And commissioner/used-car dealer Bud Selig is too damn biased to declare this battle between players and owners a nice, fair tie. Yep, it's enough to make one yearn for an old-fashioned pine-tar incident.

Unfortunately, scientists say it may be years before Ted Williams will be able to return and set the game straight. In the meantime, we sought out the wisdom of three former idiosyncratic pitchers: Bill "Spaceman" Lee, Jim Bouton, and Mark "the Bird" Fidrych, legends who remember how the game was played in less complicated times (though there is a question as to whether Lee remembers much at all about his Major League days).

The Spaceman spent 10 seasons in a Red Sox uniform, winning 17 games in three consecutive years (1973-'75), but the southpaw was best known for having his head in the cosmos. He once said: "Do you realize that even as we sit here, we are

See **BASEBALL,** *page 22*

New England Live: A special section of arts listings
Pull-out section in News & Features

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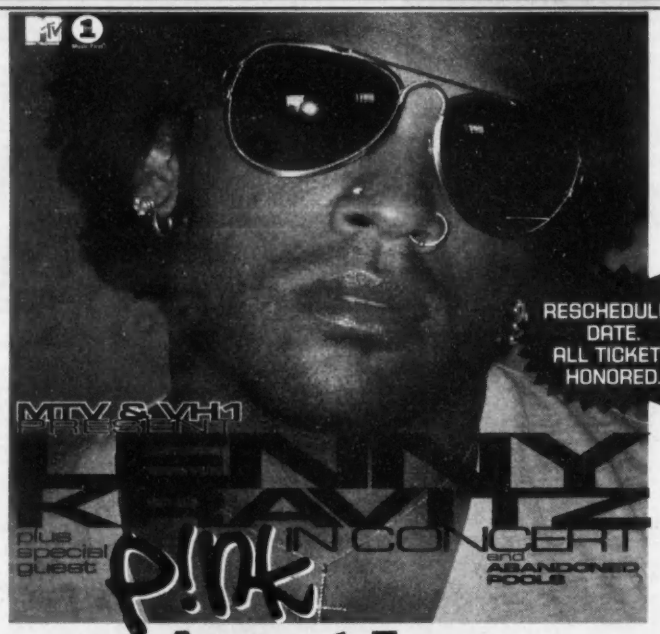

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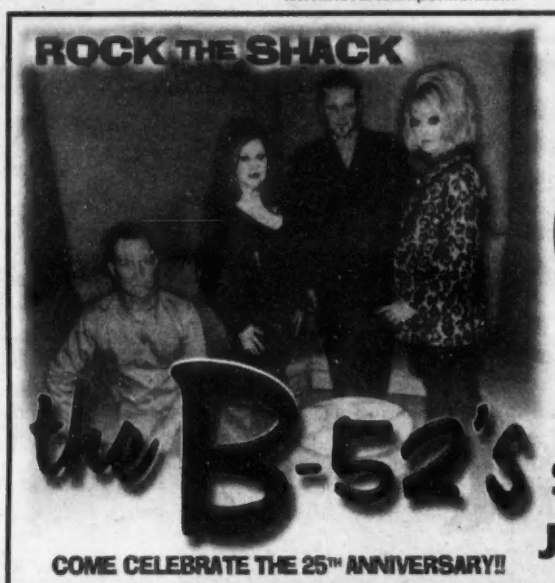

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"I was always willing to risk my career for one more inning. I was stupid. The players today are smarter. And they're worth more. They've got an investment in their body. We didn't have any investment at all. We weren't that far away from hanging shingles."

— Jim Boutin, News and Features, page 1

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contents

July 26, 2002

next week In Arts, an interview with Juliana Hatfield and Tanya Donelly.

8 days a week

Our "Pick of the Week" is Vegas accordion man Dick Contino; in "State of the Art," Nina Willdorf gets down with the girls of Burlesque Revival Association; in "Next Weekend," Carly Carioli talks with actor/playwright John Kuntz; the Soledad Brothers come to the Middle East; Eminem comes to the Tweeter Center; the Coolidge Corner Theatre's "Cellu-loud" series presents Mary Timony accompanying animation by Ladislas Starewicz; and the Breeders come to Avalon.

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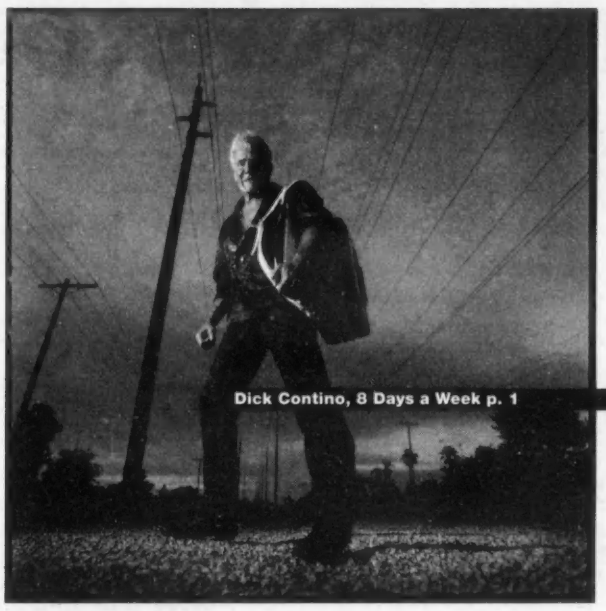
Dining: In "Dining Out," Robert Nadeau visits Metro; in "On the Cheap," Ruth Tobias thinks Eagle's Deli soars; and in "Sipping," Rob Quintiliani finds few faults with malts.



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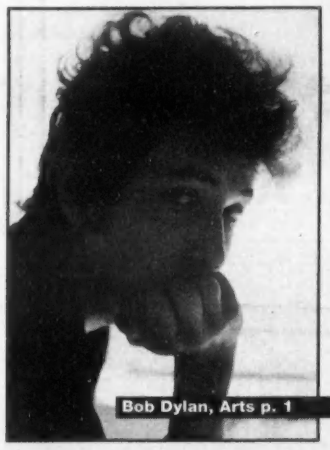

Bob Dylan, Arts p. 1

arts

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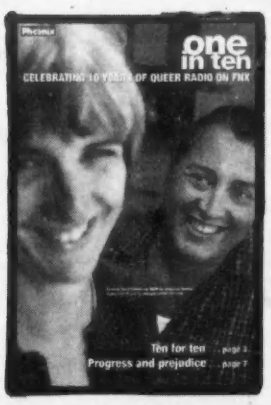
In "Pop Rocks," Matt Ashare listens to new albums from the Red Hot Chili Peppers and Alice in Chains' Jerry Cantrell, and considers that some of the best music from both bands — as well as in the history of rock and roll — has been inspired (or provoked) by the hell that is addiction.

Also: Randi Hopkins says that the MFA's summer blockbuster "Jasper Johns to Jeff Koons" is a treasure trove of exciting art from the last four decades; as the Newport Folk Festival approaches, Ted Drozdowski asks, "What's wrong with folk?" and gets answers from Amy Ray, Bill Morrissey, Merrie Amsterburg, and others; Marcia B. Siegel and Jeffrey Gantz visit the Kirov Ballet in New York; Carolyn Clay visits Commonwealth Shakespeare Company's production of *Henry V* on Boston Common; and Gary Susman laughs out loud at *Austin Powers in Goldmember*.

Celebrating *One in Ten*'s anniversary

For ten years, 101.7/FNX's *One in Ten* has been covering gay politics and culture over the airwaves, and not one of those years has been wasted. Read all about the show's founding and historical highlights in this week's supplement.



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The former US secretary of labor is defying conventional campaign wisdom in his gubernatorial bid, and, so far, it seems to be working.

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EDITORIAL

It should be harder to change the Massachusetts Constitution

Amending the amendment process

IN THE AFTERMATH of last week's defeat of an attempt to amend the state constitution so as to ban same-sex couples from ever marrying in Massachusetts, many observers have noted the importance of not putting human rights up for popular vote. MassEquality.org's Arline Isaacson, for instance, told the *Boston Globe*: "It's great that so many legislators understood that we should never put equal rights on the ballot for the popular vote, and that the tyranny of the majority should not be allowed to take away the rights of the minority."

Actually, that's not quite what happened. State legislators never took a vote on whether or not to allow the anti-gay measure to go before voters. Instead, they voted not to deal with the measure at all. Make no mistake, we're happy with the outcome. But let's give credit where it's due. The legislature didn't stop the odious anti-gay constitutional amendment. Senate president Tom Birmingham, who chairs constitutional conventions, did. He did so by letting members vote on whether or not to adjourn the convention before taking up any business. If he had let the convention go forward, it would have taken more than 75 percent of the legislators to stop the anti-gay amendment — a threshold that would not have been met.

While Birmingham is clearly guilty of using parliamentary procedure to kill a popular measure, which puts him in the company of such masters of manipulation as House Speaker Tom Finneran and former Senate president Billy Bulger, at least Birmingham killed the amendment in democratic fashion. Unlike Bulger, who in the early 1990s gaveled constitutional conventions to a close before anyone could take up the business of term limits for legislators, Birmingham let legislators vote on whether or not to go forward. Birmingham did the right thing.

But the episode raises an important issue: the ease with which our state constitution can be amended. There is no doubt that if Bulger were still Senate president, the anti-gay constitutional amendment would have won approval by the legislature. If Finneran were in charge of constitutional conventions, there is no obvious reason to think it wouldn't have won approval. If any of the senators named as Birmingham's most likely successors — Linda Melconian, Marian Walsh, Mark Montigny — were in charge of the senate, the measure would likely have been approved.

What kind of system do we have that we're simply lucky — *lucky!* — that the right politician was in the right place at the right time to kill a mean-spirited, hateful anti-gay state-constitutional amendment? While our state constitution, like the US Constitution, prevents the passage of laws that take away the rights of the minority, it's shockingly easy for Massachusetts citizens to amend the constitution to do just that: 10 registered voters must draw up a new amendment; organizers must collect signatures from three percent of the total votes cast in the last gubernatorial election in support of the amendment (until the 2002 election is certified, that means 57,100 signatures); 25 percent of state legislators must approve the amendment in two successive legislative sessions; and a simple majority of Massachusetts voters must approve the amendment in a statewide election. It may sound difficult, but it's not.

The business of ballot referendums has become just that: business. You can basically buy enough signatures for any issue to get on the ballot. Just about any issue can get 25 percent of the legislature. And the public, as the authors of the US Constitution wisely observed, should not be allowed to vote on issues of human rights, because the majority can so easily tyrannize the minority. Two years ago, for instance, Massachusetts citizens approved a constitutional amendment banning incarcerated felons from voting.

We'd be better off with a constitution as difficult to amend as the US Constitution. One of the enduring strengths of the US Constitution is the fact that it is so hard to change. There have been some disappointments in this regard, such as the failure to pass the Equal Rights Amendment. And there's been one truly disastrous amendment: the 1919 prohibition of alcohol, a provision that was repealed 14 years later. Today, polls regularly show that the public would repeal the First Amendment if given a chance. But it's not going to happen. Not when two-thirds of both branches of Congress and three-quarters of state legislatures must approve it within a prescribed period of time.

In the late 19th century, when the heat of the Progressive Era was burning strong, the state constitution was amended to make it easier for citizens to have a direct say in how the state is governed. During this time, many states adopted the initiative and referendum-petition process. More than 100 years later, we're living with the unintended consequences of that well-intentioned reform. Today, the ballot process is corrupt. Just look at how the anti-gay measure won enough signatures in the first place: it paid a signature-gathering firm to collect names. It later turned out that some signatures were collected by lying to voters, who were told that signatures were being collected for a law that would prevent the slaughter of horses in Massachusetts. The Attorney General's Office warned the public about the bait-and-switch tactic but, incredibly, did not investigate the allegations.

It should be harder to change our constitution. Why not emulate the federal process and require the approval of two-thirds of the legislature, and 75 percent of the public? Changing the US Constitution is a painstaking process that requires proponents to win opponents over to their point of view. It's not a process in which ideologues of either the right or the left thrive. The same should be true in Massachusetts. ■

What do you think? Send an e-mail to letters@phx.com.

K BONAMI

LETTERS

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MARRIED CLERGY VS. ABUSIVE PRIESTS

Kristen Lombardi's report ("Bitter Divorce," News and Features, July 19) was an astonishing article. I had no clue how much financial support is given to priests involved in sexual abuse.

Here's the rub in my case. Pension? Forget it! Not so much as an invitation to an ordination-class reunion since I resigned from the Archdiocese of Philadelphia in 1955 to marry. But still, the envelopes for the annual seminary collection and Catholic Charities appeal show up in my mail.

Reverend Dexter Lanctot
Lansdowne, Pennsylvania

Your article was so apt in light of all that has been in the news about sexually abusive priests who were protected by the Church. Bishops felt that priests who left to marry, on the other hand, were somehow not worthy of respect. Yes! Your news is exactly what the person in the pew needs to read to learn about the powers that make all these important decisions about married priests and their pensions. Amen!

Reverend Michael Lubinsky
Augusta, Georgia

Once again the *Phoenix* is a pioneer. Thanks for the article. It is magnificent.

John Mollish
Married priest
Olney, Maryland

EDWARDS FOR PREZ

Has the line between spin and substance finally blurred into oblivion or does it just seem that way through the Clintonesque goggles worn by *Phoenix* reporter Seth Gitell ("Snappy Comeback," News and Features, July 12)? *Meet the Press*'s Tim Russert does exactly what any good journalist should be doing by asking Senator John Edwards tough questions with even tougher follow-ups. For this, Gitell equates him with Gennifer Flowers in her role as nemesis to Bill Clinton. Next, he'll be confusing Cokie Roberts with Ken Starr. It's still early, of course. Edwards has plenty of time to recover from his abysmal performance on *Meet the Press*. He has already taken a page from the Clinton spin book with a few staged listening sessions with New Hampshire voters. Gitell goes on to gloat that "while the likes of Russert, Rothberg, Novak et al. want specific answers to tough questions, voters … are just as happy with glib generalities." That may be true. But many of us who turn to the alternative press do so in the hope of finding something more substantive than celebration of glib generalities.

John Edwards looks like a fine candidate with fresh ideas. His inclusion can only help the revitalization of American politics. I'm glad he's moved to the point where he can successfully navigate a New Hampshire pig-roast with a few handpicked party insiders. As a relative newcomer, he can only get better.

Brian Fox
Brighton

CORRECTION

An article in last week's *Phoenix* ("Bitter Divorce," News and Features, July 18) reports that Bernard Cardinal Law wrote letters to the Air Force, Army, Navy, and Coast Guard chiefs saying that if they accepted Terry McDonough, who left the priesthood to marry, as an officer, the Church would never again endorse another Catholic chaplain for the armed services. It was actually Archbishop Joseph Ryan, the now-deceased head of the Catholic military archdiocese, in New York, who wrote those letters.

UMI

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NO-SHAME POLITICS

Adopting a cause

Babies and kids are the grease that make the rusty, decaying wheels of American politics run just a little bit more smoothly. From kissing babies on the campaign trail to "saving the children" from homosexuals, no matter the political office sought, candidates can't lose when they appeal to the heartfelt tug of little tykes. But even in this context, the Bush administration's announcement that First Lady Laura Bush and Hollywood he-man Bruce Willis will team up to promote the adoption of older children in foster care must be seen as a whorish attempt at garnering the sort of cheap, sentimental popularity and media coverage that this compassionately conservative administration is sorely lacking. Everything about this campaign, from the public-service announcements to the Web site (www.adoptuskids.org) that will match children with would-be parents, feels creepy. Most especially, the choice of recently divorced Bruce Willis — a big Bush supporter, no doubt impressed by the president's "wanted dead or alive," *Die Hard* brand of blow-'em-up diplomacy — as though the actor were using the issue to solidify his kinder, gentler image from *The Sixth Sense*.

Now why would the administration be promoting an adoption imitative? Gee, think it might have something to do with the tremendous outpouring of publicity generated by Rosie O'Donnell's campaign to change Florida laws prohibiting gay men and lesbians from adopting? A law supported by the administrations of both George W. and his brother Jeb, governor of Florida? (Question: with his own daughter in rehab and jail for a serious, recurring drug problem, would Jeb qualify as an adoptive parent?) Does anyone really believe the Bush administration would be embarking on this campaign if O'Donnell hadn't embarrassed the president and his brother on national television during an interview with Diane Sawyer?

If the Bush administration really cared about the fate of children (of all ages) in foster care, it would put its money, and its political clout, where its mouth is. For example:

• Are they going to increase federal aid to state foster-care programs — which, in Massachusetts, for example, give families just $14.92 a day to care for children five years old and under?

• Are they going to put pressure on Jeb Bush's administration to clean up what must be the country's worst foster-care system, one that has so far reported at least half a dozen kids permanently "lost" in the system, as well as several deaths?

• Are they going to pressure Jeb Bush's administration to overturn the law that forbids gay men and lesbians from adopting children in Florida?

• Are they going to rethink their draconian welfare-reform programs to make sure that all children affected by it will receive decent, full health care, including vaccinations that are vital to their health now and in adulthood?

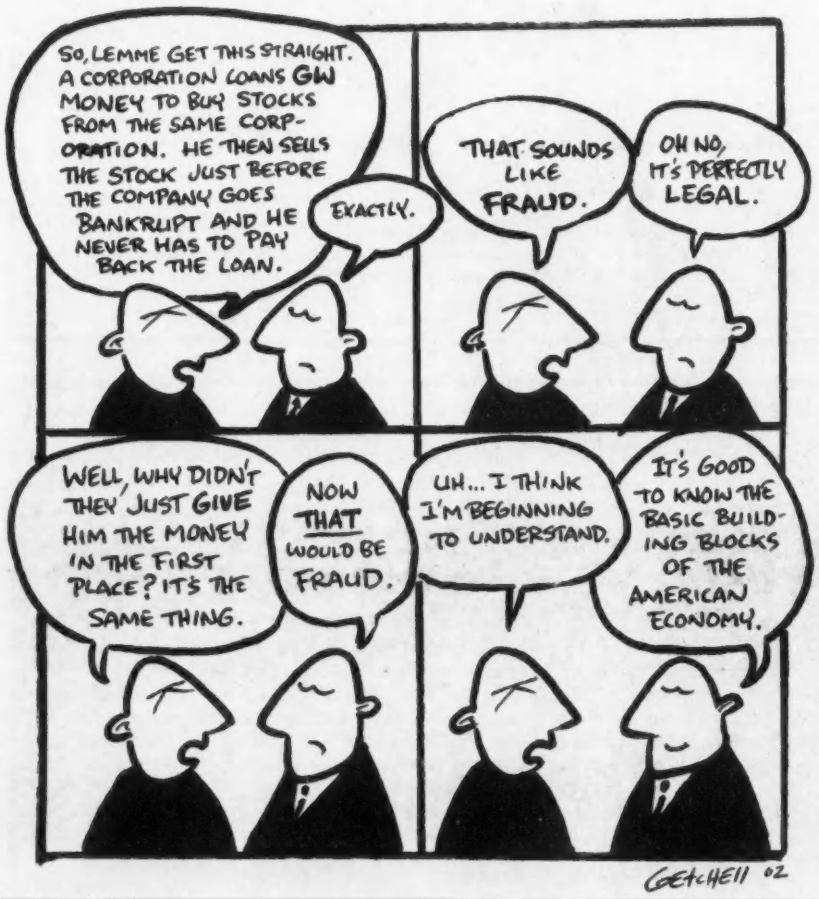
• Are they going to reject the intense pressure from right-wing Republicans and anti-abortion groups that has forced them to withhold a previously committed $34 million dollars to the United Nations Population Fund, which provides family planning and reproductive-health care to 142 poor and developing nations around the world?

Adoption is a vital and pressing issue. Not only is a nation judged by how it treats its children (as well as those of other nations), but adoption — when it is treated seriously and respectfully — may well be transforming for a nation whose culture is fraught with terrible divisiveness over issues of class, race, and ethnicity. As Adam Pertman, author of *Adoption Nation* (Basic, 2001), noted in his keynote address to the 2001 annual convention of the American Adoption Congress: "Make no mistake about it: adoption is helping to change our world in big ways that sociologists, historians, researchers, and journalists are only beginning to identify."

In other words, it's much more than a political issue. Wonder if Bush understands that.

— Michael Bronski

The Lowdown by Scott Getchell


SO, LEMME GET THIS STRAIGHT. A CORPORATION LOANS GW MONEY TO BUY STOCKS FROM THE SAME CORPORATION. HE THEN SELLS THE STOCK JUST BEFORE THE COMPANY GOES BANKRUPT AND HE NEVER HAS TO PAY BACK THE LOAN.
EXACTLY.
THAT SOUNDS LIKE FRAUD.
OH NO, IT'S PERFECTLY LEGAL.
WELL, WHY DIDN'T THEY JUST GIVE HIM THE MONEY IN THE FIRST PLACE? IT'S THE SAME THING.
NOW THAT WOULD BE FRAUD.
UH... I THINK I'M BEGINNING TO UNDERSTAND.
IT'S GOOD TO KNOW THE BASIC BUILDING BLOCKS OF THE AMERICAN ECONOMY.
GETCHELL 02

ASYLUM SEEKERS

Protesting INS policy

Hundreds of Haitian immigrants from in and around Boston are expected to descend on City Hall Plaza this Thursday to protest what they call the "discriminatory" and "unjust" immigration policy recently put into effect by the Bush administration. Since last December, when the new policy was implemented, some 270 Haitian immigrants seeking political asylum in the United States have been held in federal-detention centers in Miami, Florida. But the new Immigration and Naturalization Service (INS) directive does not apply to refugees of any other nationality.

"We want people to know what's going on with these immigrants," says Carmelle Bonhometre, a family advocate with the Association of Haitian Women in Boston, one of the organizations sponsoring the July 25 demonstration. "They have done nothing wrong, but they are facing really inhumane treatment."

The immigrants fled their politically volatile homeland back in December, to escape persecution for denouncing the Haitian government. But before making it to the Florida coast, they were intercepted by the Coast Guard. The new INS order, implemented on December 14, 2001, requires officials in this country to detain Haitian refugees with credible asylum claims, rather than release them to relatives while awaiting final judgment. All other Haitian immigrants are shipped back to Haiti.

The INS has publicly stated that such a policy is necessary to deter thousands of Haitians from taking to the sea in rickety rafts and either flooding South Florida, or dying while trying to get there — an argument that has yet to sway advocates. "We feel that is not enough of a reason to hold refugees who meet the credible standard for asylum in prison," Bonhometre explains.

Opposition to the Haitian detainment has steadily grown among advocates and politicians across the country. A lawsuit filed last March in federal district court seeks to force the government to release the detainees. US House members, such as Lincoln Diaz-Balart (R-Miami) and John Conyers (D-Michigan), have called for the Bush administration to rescind the policy. Even President George W. Bush's own brother Jeb, the Florida governor, has gone on record rejecting the action.

Meanwhile, advocates claim that some immigrants have taken matters into their own hands. Earlier this month, 37 of them reportedly went on a self-imposed hunger strike to protest their indefinite prison sentences. As Bonhometre puts it, "This is a real struggle, and anyone who believes in justice and human rights should come out and show support for these immigrants."

A demonstration to protest the Haitain detainment will take place this Thursday, July 25, from 11 a.m. to 2 p.m., in front of the JFK Federal Building on City Hall Plaza. For more information on the immigrants' plight, contact the Association of Haitian Women in Boston at (617) 287-0096.

— Kristen Lombardi

CITY HALL

The devil is in the details

This week, City Councilor Maureen Feeney will release the details of three new redistricting maps that will redraw the city's political boundaries as part of a once-every-decade process. When she does so, the chair of the council's Census and Redistricting Committee will face a barrage of competing demands from her council colleagues.

Based on the 2000 census, the population of each the city's nine council districts must be within five percent of 65,460. Under that criterion, three districts are overpopulated (District 1, the North End, District 2, South Boston, and District 3, Dorchester) and two are underpopulated (District 6, West Roxbury and Jamaica Plain, and District 7, Roxbury). To rebalance them, councilors will have to engage in some political give and take with their precincts.

For the first time in Boston's history, census results show a majority of the city populated by people of color, so the pressure is on to create a fourth majority-minority seat, following Feeney's District 3, Chuck Turner's District 7, and Charles Yancey's District 4. The council is committed to doing so, Feeney says, but not if it means splitting neighborhoods. So far, four plans have been presented to create a fourth majority-minority seat. But the devil is in the details.

"I went to my colleagues and asked them what [precincts] they are willing to give up," says Feeney. "They said 'none of them.'"

Much attention so far has been given a redistricting plan offered last fall by then–Redistricting Committee chair Turner to create a new "Hispanic seat" centered around Jamaica Plain by merging largely white West Roxbury from District 6 with the white sections of Hyde Park and Roslindale of District 5. But Turner's plan would split four neighborhoods and, perhaps more significantly, it would force council incumbents John Tobin (District 6, West Roxbury) and Rob Consalvo (District 5, Hyde Park) to run against each other.

Because of an influx of new immigrant families in the East Boston portion of District 1, Councilor Paul Scapicchio will be forced to give up either the West End, including Charles River Park, or the downtown/waterfront district. The betting is that Scapicchio would rather give up Charles River Park, despite its high density of elderly (read: dependable) voters. That's because downtown/waterfront presents such a tantalizing opportunity to raise money from wealthy developers.

District 8 councilor Michael Ross — the only Jewish member of the council — would likely prize Charles River Park, which still has a sizable number of Jewish residents. But to do so, he will probably have to give up a precinct or two in Mission Hill.

District 2 councilor Jimmy Kelly of South Boston probably wouldn't mind adding Scapicchio's downtown precinct to his district. Turnout there is low and it would give him numerous opportunities to poke his finger in the eye of Mayor Tom Menino, with whom he is feuding. To do so, though, Kelly would have to give up a precinct or two. But he wouldn't want to give up Chinatown, where he has assiduously courted the Asian-American business community, or St. Margaret's parish in Dorchester, a largely white neighborhood that borders his native South Boston.

Feeney, meanwhile, would love to add St. Margaret's to her district. But not if it would mean giving up St. Mark's near Codman Square or Ashmont Hill further south.

Tobin needs to add population to District 6. He would like to regain Ward 20 precincts 3 (Woodley Avenue) and 7 (Holy Name), two predominantly West Roxbury precincts that were stripped from District 6 in 1995 (the last redistricting) to dilute opposition to then–District 6 councilor Maura Hennigan. The alternative for Tobin is to pick up two precincts from Ross on Mission Hill — thereby reuniting the Lower Roxbury neighborhood — or adding parts of Jamaica Plain.

Turner must also increase the population of his district. If his own plan is not adopted, he would pick up two of Kelly's gentrified South End precincts. Feeney's proposals could also see Turner picking up precincts in Dorchester from Feeney, the Egleston Square section of Jamaica Plain from Tobin, or the Fenway (including Fenway Park) from Ross.

Even if Turner's plan were adopted and a new District 6 were carved from parts of Hyde Park, Roslindale, Jamaica Plain, and Mission Hill, there is no guarantee a minority would win the seat. Turner's new District 6 would be roughly 56 percent minority, with less than a third Latino. The problem with creating a Hispanic seat, according to Feeney, is that Latinos are spread throughout the city, with perhaps the largest concentration, 26 percent, located in geographically isolated East Boston.

Feeney has no simple illusions about the task, which is somewhat akin to piecing together a jigsaw puzzle. Hearings will be held in the coming weeks in hopes of having a new map in place sometime early this fall.

— Joe Heisler

this just in

PUBLIC POLICY

Taking aim at the Pioneer Institute

When Republican gubernatorial hopeful Mitt Romney needs advice, he often looks to the Pioneer Institute for Public Policy Research, a Boston-based conservative think tank. On numerous occasions during the campaign so far, Romney and his people have consulted Pioneer policy wonks like Charles Chieppo on everything from the Hynes Convention Center to the Big Dig. Romney's reliance on the Pioneer Institute should come as no surprise. Throughout the Weld-Cellucci-Swift Republican administrations, the institute has played a substantial role in shaping state public policy, according to a new report released last week. Issued by Political Research Associates, a Somerville-based right-wing watchdog group, *The Pioneer Institute: Privatizing the Common Wealth* is the product of three years of investigation into how the Pioneer Institute's free-market ideas have gained acceptance in a state long known as a Democratic bastion — a trend that will be highlighted at a lecture this Thursday by Boston journalist Paul Dunphy, who co-authored the report. The *Phoenix* caught up with Dunphy earlier this week to talk about the Pioneer Institute's libertarian agenda and its policy implications for Massachusetts residents.

Q: *Is Pioneer's rise in state politics simply attributable to Republican governors?*

A: It has certainly been assisted by consecutive Republican administrations. But it's also been assisted by a compliant media, which has accepted many of its assertions without question or scrutiny. Pioneer has engaged in a remarkable disinformation campaign around public education, with little media accountability. Its entire initiative is steeped in hypocrisy. It claims to favor the free market, for example. Yet it has arranged huge subsidies from a network of private foundations for charter schools, enabling them to spend thousands of dollars more per student [than public schools]. This, from conservatives who claim that public schools are over-funded. Pioneer champions competition. Yet the Department of Education board, headed by former Pioneer director James Peyser, has shielded charter schools from that competition. Peyser promotes the MCAS test and equates it with high academic standards. At the same time, he promotes school vouchers. Pioneer claims to favor government "doing less with less." But its initiatives have burdened taxpayers with millions of dollars in new expenses.

Q: *Of the areas in which it's been effective, which one stands out most?*

A: Pioneer has been most active in education. It has worked to create an image of public schools as failing and charter schools as innovative alternatives. But statistics indicate that public schools in Massachusetts, for the most part, do well with a broad cross-section of students, while charter schools serve a much narrower demographic. Charter schools serve less low-income students, less special-needs students, less students whose first language is not English. Another area in which Pioneer has been effective is health care. People affiliated with Pioneer have been instrumental in overseeing the shuttering of state health-care institutions. Again, you see hypocrisy in action because we had competition between public and private hospitals, and Pioneer helped to get rid of it.

Q: *In researching the Pioneer Institute, what struck you the most?*

A: What struck me most is the hypocrisy of Pioneer. Comparing its claims with the reality of its initiatives is an underlying theme of my report. What we find in the report are claims of superiority about the private sector while [former governors]Weld, Cellucci, and folks from Pioneer have been visibly leading the public sector. They've put the assets of the public sector at the disposal of the private sector.

Q: *So what does this report mean for Massachusetts politics?*

A: The report is meant to inform people about Pioneer's influence and to challenge liberal and progressive organizations to respond with vigorous involvement in public discourse. Liberal organizations have suffered from a lack of funds, which makes it difficult for them to compete with the conservative think tanks. However, in a state the size of Massachusetts, political activism can help shape the agenda, too. I hope that the report provides a greater understanding of Pioneer, and how thoroughly it has orchestrated education and health-care policy in this state — to the disadvantage of most middle- and working-class residents. With greater awareness, I hope, comes a strong political response demanding an end to these privatization efforts and renewed support for investment in the public schools, public-health centers, and other public arenas.

Paul Dunphy will speak about his report's findings at a public forum on Thursday, July 25, from noon to 1:30 p.m., at the Paulist Center Library, 5 Park Street, in Boston. A copy of the report can be viewed on the Political Research Associates Web site, at www.publiceye.org.

— Kristen Lombardi

CRIME

Stalking Brighton

A masked predator is stalking Brighton.

Police report two recent incidents where a masked man with a handgun has cornered women and tried to sexually assault them. The attacks took place on July 17 and 20, on Undine Road and Comm Ave, respectively. Law-enforcement sources believe the recent attacks were connected to a string of other assaults on women in the Brighton area over the last six months. Victims similarly described the suspect: Hispanic male, 20 to 30 years old, 5'7" to 6' in height.

"This is a bad guy. We saw what happened in East Bridgewater," says City Councilor Brian Honan of Brighton, referring to a case where another sexual predator murdered Alexandra Zapp in a Burger King bathroom this week. "This is someone who is at large in the city who needs to be apprehended immediately." Honan, who is also a candidate for Suffolk County district attorney, is organizing a community meeting to raise awareness about the attacks and to brief women on their self-defense options. Police held a similar meeting in the North End, which has seen its own wave of assaults on women in recent months.

Making the case more difficult for police is the heavy presence of college students, who lack strong ties to the neighborhood. In fact, no local neighborhood-watch group patrols the area in question. Boston College officials have posted a "safety notice" on campus, but organized efforts on the part of the school to help stop the rash of crimes are hampered by the fact that school is not in session. "The latest incident happened at Commonwealth Avenue and Foster Street which, between September and May, is an area where hundreds of Boston College students live," says Jack Dunn, a spokesman for the school. So while there are many students in the area working in summer jobs, there are no organized student groups, such as a "Take Back the Night" operation to help make the streets safe. And that makes this meeting all the more important.

For information about the community meeting, contact the office of City Councilor Brian Honan at (617) 635-3113. To report information relating to the crimes, call the Boston Police at (617) 343-4256.

— Seth Gitell

CAMPAIGN 2004

On the road with John Kerry

On a steamy Monday morning, Senator John Kerry, two aides, two members of the press, and New Hampshire congressional candidate Martha Fuller Clark, who had attended a fundraiser with Kerry in Boston that morning, piled into Kerry's SUV to trek up to the Granite State. As the vehicle started to head up Route 93, Kerry at first didn't seem all that interested in talking. Instead, he encouraged Clark, a 60-year-old member of the New Hampshire House of Representatives, to make her pitch to me and Wayne Woodlief, of the *Boston Herald*.

You can learn as much about politicians when they don't want to talk as when they do. In this case, Kerry, a potential presidential aspirant in 2004, turned the spotlight over to Clark, who has raised $1.3 million so far, the most ever in a New Hampshire congressional race, and who gave Republican representative John Sununu the fight of his career in 2000. (Eight Republicans are fighting to replace Sununu, who is running for Senate. Clark is the only Democrat running.) Kerry didn't talk about it, but helping other politicians get elected is a time-honored way of laying the foundation for a presidential run; that's how Georgia governor Jimmy Carter built a name for himself prior to his 1976 presidential campaign.

Kerry spent most of Monday campaigning for Clark and fellow Democrat Katrina Swett, who is running against Congressman Charles Bass. By spending time in New Hampshire, Kerry is helping to shore up his base. If Kerry's 2004 effort is to succeed, he must perform well in New Hampshire, where fellow New Englanders Governor Howard Dean of Vermont and Senator Joseph Lieberman of Connecticut are also expected to compete (see "Joe Lieberman Sticks His Toe In," News and Features, March 28 and "Battle for New England," News and Features February 14). Other potential candidates include former vice-president Al Gore (if he's in, Lieberman's out), House minority leader Richard Gephardt (see "Clash of the Titans," News and Features, June 13) and Senator John Edwards (see "Snappy Comeback," News and Features, July 11).

Kerry came through for Clark big time. Her campaign had organized a "Veterans for Clark" event at the Manchester Veterans Administration Medical Center. There, Kerry, who earned a Silver Star for his service in Vietnam, glad-handed a group of war vets, with whom he typically shares rapport. One of these was Wayne Burton, with whom Kerry served in Vietnam. The *Manchester Union Leader* Tuesday captured Kerry's pitch for Clark. Clark, said Kerry, "is going to be there for them and is going to help protect that special relationship of America and its veteran's community." Bingo. Kerry got his name in the New Hampshire press, and Clark got a positive newspaper clip promoting her campaign.

Kerry also trekked down to the Nashua Senior Center to appear at a prescription-drug-program event on behalf of Swett, who is the daughter of California congressman Tom Lantos. When Kerry rose to speak to the group of more than 50 seniors, he simplified what can at times be a complicated issue. Kerry noticed an old-fashioned electric bingo sign on the wall with illuminated numbers on it. "Let me try to put it a little more simpler," says Kerry. "The big difference is that Charlie Bass is willing to play bingo with your prescription-drug plan, no guarantee, and no certainty of outcome." By the time he finished, Kerry had completely won over the crowd, to whom he apologized for being late. "Take some time, talk to neighbors, take some time on weekends," Kerry exhorted them on Swett's behalf. "People can reclaim [the House]. We've got more ability in this country on this planet to control our destiny. Let's go out and do it. And let's elect Katrina Swett to the US Congress."

■

On May 2, I made the following proposition in an *American Prospect* Web-site debate with Jonathan Chait of the *New Republic*: "One idea I've been hearing up in Boston goes like this. The Democratic Party could never allow McCain to head up a ticket. He's too conservative. But he could run on a Democratic ticket with John Kerry. This idea is being pushed by former *Boston Globe* columnist David Nyhan." Since then, the idea has been floated in the August issue of *Men's Journal* and on July 14 on *Meet the Press*, when Tim Russert asked McCain if he would run with Kerry as a Democrat. McCain responded "how about vegetarian?" — his stock response when asked about changing political parties.

Kerry didn't have much to say about the scenario either when I asked him about it on Monday. But he did offer that McCain had invited Kerry and his wife, Teresa Heinz, to visit his ranch in Arizona. "He asked me to come down to Arizona and spend the weekend with him, which I'm going to do," said Kerry, who was trying to work out the scheduling details. He figured the visit would take place in August or September.

Another possibility is that both McCain and Kerry could meet on neutral territory at the New Mexico ranch of MSNBC talk-show host Don Imus, who frequently has both senators on his show as guests. "I would like to see that place," said Kerry. "But Imus would put us both to work. He'll have us breaking in a horse or doing something."

— Seth Gitell

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Peter Fishman.*

Role models

5 *years ago:*
July 25, 1997

Matt Ashare lamented the absence of nontraditional female acts on the first Lilith Fair tour.

"So it wasn't rock that was missing from Lilith, but something less tangible: specifically, evidence that women have moved beyond their traditional roles fronting all-male bands and/or doing the singer/songwriter thing. It was as if someone had held a career seminar for women and invited only teachers, nurses, and secretaries to speak. Construction worker, homicide detective, heart surgeon, lead guitarist, drummer — those are jobs, unlike singer/songwriter, that women haven't always had access to. It would have been nice if Lilith had done more to reflect the qualitative progress that women have made in the realm of rock over the past few years. That would have turned [Sarah] McLachlan's Big Idea into a great one."

Bushwhacked

10 *years ago:*
July 24, 1992

As the '92 presidential race wore on, Jon Keller anticipated George H.W. Bush's fall from favor among Massachusetts voters.

BUSH I: *why didn't we learn?*

"It's the mounting sense that Bush doesn't know why he's seeking another term — other than self-gratification — or what he wants to do if he wins that's most likely to croak him among Massachusetts voters, if not across the nation. Independents and Reagan Democrats are too fed up with aimless, masturbatory politics to swallow another Bushel of it, particularly if the Democrats are even cosmetically appealing — as is the Clinton-Gore team, at least in the post-convention afterglow."

'Tuffe to swallow

15 *years ago:*
July 24, 1987

Steve Vineberg bashed the Merztheatre's production of *Tartuffe*.

"Most of the cast are so vocally inept they'd stumble over William Inge; sticking them with [the Richard] Wilbur [translation] and then asking them to pretend it's Tennessee Williams is sheer folly.

"This *Tartuffe* is such a shambles that detailing what else is wrong with it is a little embarrassing, but here goes. The staging is chaotic and haphazard, as if the actors had blocked their own scenes. Despite the boldness of [director Tom] Garvey's change of locale and time period, there's no set to speak of (and no set designer listed), just furniture hastily assembled. The 'ideas' run to having Orgon's son Damis read *Sports Illustrated* and his sister Mariane carry a Walkman around."

Women's rights

20 *years ago:*
July 27, 1982

Anita Diamant compared J's *The Sensuous Woman* (Dell, 1969) and Alexandra Penney's *How To Make Love to a Man* (Dell, 1981).

"The most dramatic difference between these two bestsellers, divided by a dozen years of feminism, is that J advises women to fake pleasure and orgasm because 'no woman of any sensitivity would refuse to make love to a man she cares for just because she "doesn't really feel like it." ' Whereas Penney writes, 'No faking, please,' and claims, 'It's going to backfire on you in the long run' by confusing your partner about what really turns you on. This is, arguably, a big difference, one that underscores the popularization of the ideas of women's absolute right to equal pleasure and honesty between the sexes. Lest this inspire too much confidence in Penney's sexual politics, however, you should consider her disturbing tendency to rely on the experience and advice of prostitutes. This is especially confusing in a book that, while admitting the importance of sexual technique, declares itself concerned more with romance and lovemaking than with seduction and screwing."

GEORGE CLINTON: *one dangerous-lookin' motherfunker.*

Funked up

25 *years ago:*
July 26, 1977

Joe McEwen got under the groove of George Clinton and the Parliament Funkadelic.

"Despite their borrowings from white pop culture, P-Funk have attracted only a small white audience, and it's not hard to see why. For one thing, P-Funk looks dangerous. Most whites find it easier to accept a lone black renegade (Sly, Jimi Hendrix) than a whole platoon of them. And then there are the records, which are a far cry from the black music which normally finds its way onto Top 40 or progressive radio.... P-Funk is tribal music, to be sure, but their street-savvy sensibility is more than simply a matter of Cadillacs and diamond rings. The essence of P-Funk is hanging loose in a time of paradox, when we're sending rocket ships to Mars but running out of fuel on earth."

Rats!

30 *years ago:*
July 25, 1972

Fred Barron lost patience with *Ben*, a movie about a boy, Danny, and his pet rat.

" 'You're my only friend,' Danny says to Ben, kissing his rodent lips. And no wonder. Danny is one of those precocious little brats who does everything right: he plays piano, writes songs (two of which are dedicated to Ben), plays Beethoven on the harmonica, builds marionettes, and handles them like a pro (at the age of eight, he has his own artist's studio). He's spoiled rotten. And the clincher is that the little tyke is dying of a bad heart, and he knows it. After about three minutes, I wanted Ben to bite the little bastard in the throat and finish him off."

The stuff of legends

35 *years ago:*
July 26, 1967

Peter Guralnick reported on a young blues singer named Buddy Guy.

"Buddy Guy is only 31 years old. Although he is an exponent of the so-called Chicago style, like nearly all its other practitioners he is not native to the city but came north as a young man from Louisiana. Like other leading Chicago singers, like Otis Rush and Magic Sam, he has taken B.B. King for his model, and his guitar style, while distinctive in itself, closely resembles King's. He employs the same sort of band, saxes, bass, drums, perhaps a rhythm guitar, and organ as a background to his own flashy guitar work, single notes rapidly picked with a lot of vibrato. He sings in a high, almost-falsetto voice and imparts a frenzied, half-distracted tone to lyrics which are generally not very distinguished. Each song builds to a crescendo of sound and emotion, which can sometimes be at variance with the words that he is singing."

Where are they now?

Matt Ashare is music editor of the *Boston Phoenix*. Jon Keller is a political commentator and the host and producer of *Keller at Large* on WLVI TV-56. Steve Vineberg is a contributing writer for the *Boston Phoenix*. Anita Diamant is the author of *The Red Tent* (Picador, 1998) and *Good Harbor* (Scribner, 2001). Peter Guralnick is the author of *Careless Love: The Unmaking of Elvis Presley* (Little, Brown, 1998).

reality check by David Sipress

"Yes, Melanie, it's okay to hate the people on *Friends*."

BUSH PHOTO BY ERIC RASSMUSSEN

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Wednesday, July 31

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Saturday, August 3

Particle
Thursday, August 8

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Saturday, August 10

Bob Schneider
with special guests Maia Sharp
Wednesday, August 14

The Flatlanders
Featuring Jimmie Dale Gilmore, Joe Ely, Butch Hancock
with special guest Tim Easton
Friday, August 16

Hope Sandoval & The Warm Inventions
with special guests The Soledad Brothers
Friday, August 23

Deep Banana Blackout
with special guests Aaron Katz Band
Saturday, August 24

Pap Smear: A Benefit to fight Cervical Cancer
Cate Curtis *with special guests The Mudhens, Jim's Big Ego, The Skills of Ortega*
Thursday, August 29

Zuco 103
Thursday, September 5

The Walkmen
Saturday, September 7

The Cavedogs
Friday, September 13

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urban *buy*

Line items

Forget Hershey bars and Bubble Yum; local shops offer more memorable — and tasty — impulse buys

TWIX AND TWIZZLERS, Cheetos and chewing gum — you know stores keep that stuff by the register to wear down your consumer defenses. You know that you're being manipulated. But if you can't deny the impulse buy, you can at least make a statement by shopping at stores whose counter displays spurn the same old corporate snacks in favor of more-memorable miscellany.

Take **Pemberton Farms & Garden Center** near Davis Square in Somerville, where exotic condiments surround the register on all sides. With **Aunt Sue's cinnamon-pear jelly or syrup** ($6.49/$11.99) and **Arbor Hill's chocolate-cabernet-sauvignon sauce** ($10.99), guest-worthy breakfasts and desserts will be a snap. And for flavor-bonanza dinner parties, try **Robert Rothschild pineapple-mustard and onion-blossom-horseradish dips** ($6.99) for cocktail canapes; first-course salads splashed with **Lesley Elizabeth grape-thyme or lime-dill vinegar**; and pasta tossed with **chardonnay-basil sauce** ($9.39/$5.99). Most are beautifully bottled, making for snazzy gifts.

Beacon Hill's legendary **Savenor's** also flaunts a few charmers at the check-out stand. If you're splurging, the ultimate culinary-luxury item, the **white truffle**, awaits behind glass in the form of paste or (curiously) flour, both from **Sid Wainer & Sons** ($35.89/$75). Bargain hunters like the tiny, rainbow-colored tins of **Victoria Taylor's Seasonings** ($3.99), which include spice blends from Tuscany and Morocco to New Orleans.

But amidst all these dainties, things can get ugly if your sweet tooth is the bane of your shopping budget. Piled in baskets on the counters are **homemade starred-and-striped sugar cookies** ($3), **Flyer chocolate bars** with cool retro labels, and suave additions like ground vanilla beans and coffee ($1.59) and a huge glass jar filled with **broken block chocolate** ($9.99/pound).

Meanwhile, just down the street, **DeLuca's** takes the cake for eclectic impulse buys. Make that the pudding — boxes of **Cross & Blackwell plum pudding** ($7.79), accompanied by jars of **hard sauce** ($3.59), perch on the shelves above the register, as do such oddities as plastic cylinders of **escargots** ($9.39) and carafes of **brandied cherries** ($11.99). Rounding out the inventory are **Salem Baking Company's cheese straws** ($2.59) in such un-cheese-straw-like flavors as port-wine gorgonzola, artichoke-garlic parmesan, and peanut butter.

Finally, check out the **88 Supermarket** for candies you won't see at Shaw's: tins of **honey-loquat drops with fritillary** ($1.39), extra-exhilarating **ginseng-root drops** ($1.89), **Tino clear lemon drops** with bits of fruit suspended inside ($1.35), and, of course, **Hello Kitty chocolates and gummies** galore. So you can defy corporate America and spoil your dinner in one fell swoop.

— Ruth Tobias

Where to find it:

- 88 Supermarket, 1095 Comm Ave, Allston, (617) 787-2288; 50 Herald Street, Boston, (617) 423-1688.
- DeLuca's, 11 Charles Street, Boston, (617) 523-4343.
- Pemberton Farms & Garden Center, 2225 Mass Ave, Cambridge, (617) 491-2244.
- Savenor's, 160 Charles Street, Boston, (617) 723-6328.

PHOTOS BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

O, swear not by the moon, th' inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Shakespeare, *Romeo and Juliet*

THIS WEEK and next, Venus and Saturn make difficult angles to one another in Virgo and Gemini. So, when the moon is in Pisces and Sagittarius, love sputters, particularly for the aforementioned sun signs. *True love*, on the other hand, strengthens its bonds during a waning moon cycle.

Thursday, July 25
Waning moon in Aquarius. Older women and younger men get unpredictable (with each other, perhaps). Taurus and Scorpio may complain that no one's listening. Aquarius, hang out with or ask for favors of those who share either your sense of vision or your "get it done at all costs" mentality (this includes romance). Gemini, body-image self-esteem may be problematic — you may need to talk about this today.

Friday, July 26
Waning moon in Pisces. If you don't get it done in the morning, it will take all afternoon. Is that a good thing? Great for art, painting, drama, and dance, especially in the evening. Pisces, the moon's with you; go with those feelings even if they're at top volume. Virgo, Venus is with you; defy the disapproval of elders and show how much you care. VOC 7 to 11 a.m.

Saturday, July 27
Waning moon in Pisces. Excellent romantic-weekend prospects for water signs, although Scorpios may not want others to see how they're feeling. (Cancer + fire = special joy.) Pisces may find they spread themselves too thin; do you have to see everyone who wants to see you? Sagittarius may be verbally impulsive — censor yourself among those who don't "get" your witty, bleak side.

Sunday, July 28
Waning moon in Pisces. Endings are coming, especially romantic, especially for Gemini and Sagittarius, or those who love them. And parties may get a new lease on life later in the evening, when everything seems new again. Pisces, so you're not practical, so you plan *only* for the worst. Renew confidence by hanging with some jolly and uncynical Taurus or Capricorn buddies, or by tending your garden; your touch for growth is magical. VOC 9 to 11 p.m.

Monday, July 29
Waning moon in Aries. Poppin' fresh — that's what kinda Monday you good people get. Especially the fire-sign folks. If there's ever a time in the next two weeks to do "meet-and-greet," it's today. Libra, especially those born after October 16, authority and surprises are in cahoots for you — nothing's final, though it seems so today. Aries is all-powerful today, and won't mind burning bridges. Ditto tomorrow, though more for rams than ramettes. Leo, make romantic moves now; later in the week (Thursday), you lose interest.

Tuesday, July 30
Waning moon in Aries. Not good for filing, but fine for forgetting. Culinary interests? The barbecue vibe is especially strong today. Aries, if air/fire signs are impatient with you, apologize and move on. The universe does want you to succeed. And given June's reverses, you're owed. Cancer, the past day or so might find you more willing to burn bridges than usual. Do it, but be stealthy.

Wednesday, July 31
Waning moon in Taurus. Acquisitive instincts are sharpened. Who needs a microphone, necklace, halter top, antique bank, or exotic vocal music? Taurus, August may be a battleground, albeit one where you learn how to woof with the big dogs. Scorpios are in a mood to retreat and retrench. Let them. VOC 11 to 11:17 a.m. Don't be downloading just then. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at symboline@aol.com.

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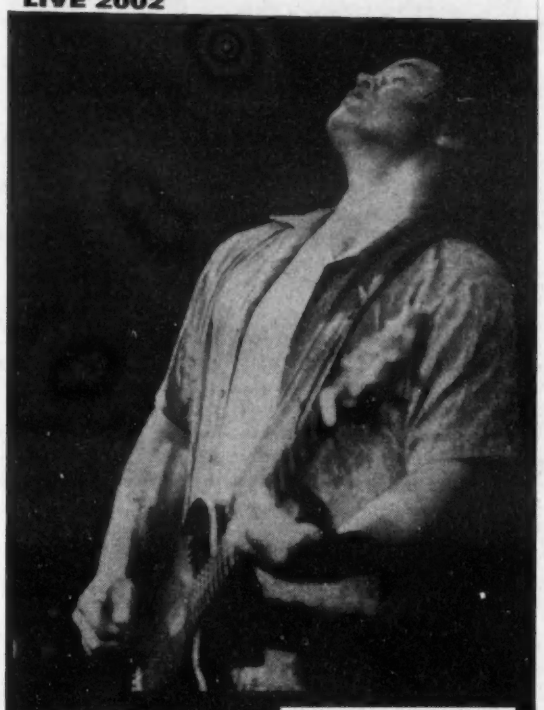

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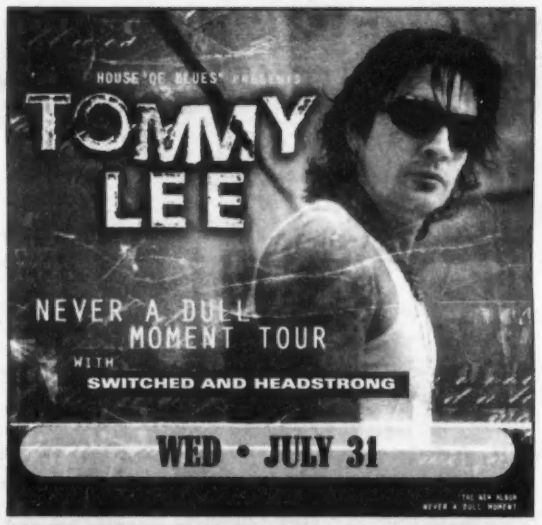

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OUT THERE

Why sewing rooms and workshops weren't such a bad idea

Gimme space

BY KRIS FRIESWICK

I'M NO REVISIONIST historian. I don't imagine that the good old days were much better than the good current days. In many ways, I suspect they were worse. Women were oppressed and lacked any real opportunities for career or self-improvement, men shouldered too much of the financial responsibility for the family, and kids, well, who the hell knows what kids were doing back then — probably the same things they're doing now, except with sticks, stones, and hooch instead of guns, knives, and Colt 45 Malt Liquor.

The myth that the old days were better than the new days appears largely through the rose-colored glasses of time. But a few of the good old days' best features have been inexplicably thrown out like a baby with the bathwater. Some conventions of the past were damn good ideas, tossed out only because we think they're anachronistic vestiges of a bygone era. I realized just how wrong this thoughtless rejection is when my beloved and I began talking about moving in together.

If it comes to pass, this excursion into cohabitation will not be my first. I have twice lived with boyfriends. The second time, I was in the midst of my attempt to get a fledgling writing career off the ground. I lived with a man whose two young sons visited on weekends and every other Wednesday. We lived in a small two-bedroom apartment, and the second bedroom was my writing space — unless the kids were in-house, and then it was their bedroom. I realized within a week that my territorial instincts were far more profound than I'd imagined. The first time the three-year-old told me to stop working and get out of "his room" was a watershed moment of self-awareness; I was aware that I wanted to wring his little neck. He was invading my sacred turf — a space that I had designed, created, and arranged for optimal writing output and creative flow. He wanted to use my desk as a launch pad for his toy spaceship. The situation got worse when my boyfriend refused to support my attempts to declare my desk area a no-fly zone.

Within a very short time, I began to feel like a caged animal, without a single space that was just mine, arranged the way I like it, where I could curl up and be left alone for a few minutes. When you live with a roommate, it's not a problem. Your bedroom is your own private space. But when you're shacking up (married, unmarried, whatever), you share every room. When I strolled out of that relationship five months after we moved in together, I left with little more than an important lesson: never, ever live anywhere where you don't have your own personal space.

And so, as my current beloved and I sat discussing our ideal living situation (condo or house, downtown or 'burbs, rent or buy, king or queen bed, one bedroom or two), I had but one ironclad requirement: my own room.

"Your own *what*?" my beloved gasped, thinking I wanted separate sleeping quarters. I explained that I didn't want my own bedroom, I just wanted a place no one else could mess with. "Why?" he asked. I thought for a moment, and it occurred to me that I had no idea why I needed that special space. I just knew that I did.

I needed something that our forefathers and -mothers figured out a long time ago. Go into the home of an old couple and you'll often find a sewing room and a workshop. They're usually just tiny nooks, tucked away in some alcove or gable. They're packed with knitting needles, fabric, and patterns. They are stuffed with half-finished woodworking projects from three generations of fathers and husbands. There is an unmistakable sense of ownership to these rooms; you realize the second you walk into them that you're in someone's very private space — more private even than his or her bedroom. These were places to go and be alone, away from family, away from spouse, to clear one's head and concentrate on something uniquely one's own — like knitting a sweater or building a stool. The husbands and wives of old probably didn't have much patience for touchy-feely things like emotional needs or "desire for personal space." They seem just to have stumbled upon this elegant way of meeting a deep-seated longing they didn't even know they had.

Today, modern living spaces have all but dispensed with this seemingly misogynistic gendered architecture — and it's too bad. In some large homes, men and women are still able to eek out a "sewing room" or "workshop," but more commonly, every room is everyone's room. Home prices and rental costs make it all but impossible for most people to find a place with enough room to fit a bed and bureau, never mind "personal space." Some folks have set up home offices, but all too often, they're an extension of the kitchen, or if Pottery Barn has had its way, a faux-antique armoire that opens up to a fully functional office space in the middle of the living room. This, I fear, defeats the highest purpose of a home office: to get away from the rest of the household.

As my beloved and I continue our discussions about our potential future home, I am pleased to say that even though he might not understand why I feel as I do, he's willing to humor me. We'll see whether his patience continues when he has to co-sign a lease for a two-bedroom. And the real test will come when I declare my "sewing room" a no-fly zone. ■

Kris Frieswick's work is included in the humor anthology 101 Damnations: A Humorist's Tour of Personal Hells, *to be published by Dunne Books in August. She can be reached at k.frieswick@verizon.net.*

DAVID SIPRESS

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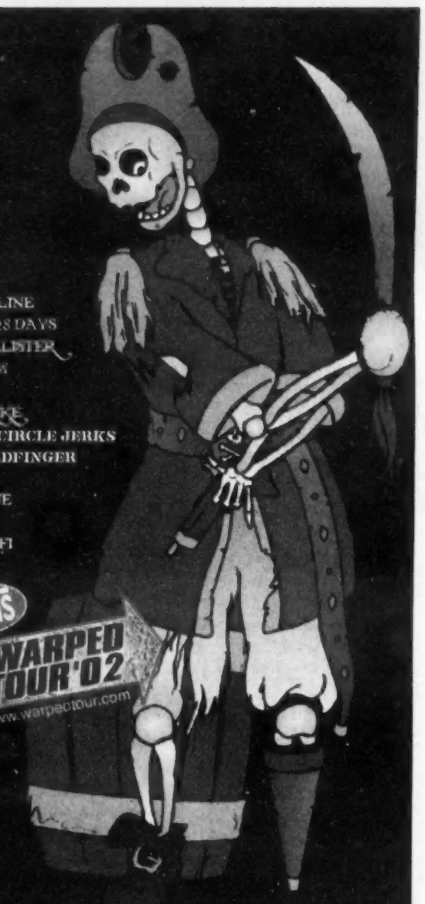

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STRAIGHT DOPE

BY CECIL ADAMS

Howard Hughes's H-4 (the Spruce Goose*) flew only once, in 1947. Hughes reportedly detected a vibration or pulsating in the aircraft frame or in the control wheel right after he lifted off and decided to set the H-4 back down rather than take a big risk that it would be uncontrollable if he gained more altitude. Some also said that he was just proving that it would indeed fly, by flying only a very short distance. What is the straight dope?*

Marvin Moss

I know what you're thinking. Well, maybe not what *you're* thinking, Marvin, since you sound like an aviation buff. However, the average person is thinking: of *course* Howard Hughes flew the *Spruce Goose* only once (it wasn't spruce, by the way — it was mostly made out of birch). By far the biggest airplane ever built, the H-4, also known as the *Hercules*, had a wingspan of 320 feet — 20 feet longer than a football field. It had enough cargo space to carry two railroad boxcars. It had eight massive engines with 17-foot propellers. It weighed 300,000 pounds. And it was made of *wood*. They make, or at least made, *toy gliders* out of wood, not real aircraft. Hughes was lucky the wings didn't break off during the first flight.

Shows you what the average person knows. As late as 1977, the party that commissioned the H-4, the US government, was thinking about flying it again. Great, the US government almost embarrassed itself *twice*, you're thinking. (Not you, Marvin. The average guy.) I'm not saying the design didn't have its problematic aspects. But it wasn't as crazy as some might believe.

The idea for a giant seaplane was initially championed by industrial magnate Henry Kaiser, who had masterminded the Liberty Ship construction program, which cranked out freighters in an unbelievable 48 days (record: five days). Kaiser wanted to transport war materiel overseas by air, where it would be safe from enemy torpedoes. But he knew nothing about airplane building and was happy to hook up with Hughes, who'd assembled a team of crack aeronautics engineers. Despite opposition from the military and the aircraft industry, Kaiser and Hughes landed a government contract to build three prototype planes. The catch: the long-shot project could make only minimal use of strategic materials such as metals. That meant using wood, common in small aircraft but untested in one so large.

Hughes's eccentricities hobbled the project from the start. Kaiser found his partner impossible to work with and was relegated to the sidelines. Hughes micromanaged every design detail, and work soon fell far behind schedule. By early 1943, the metals shortage had eased, and many urged that aluminum be substituted for wood, but Hughes, apparently enamored of the advanced plywood-fabrication methods his team had developed, declined to switch. The war ended before the plane was assembled into one piece. The project dragged out until 1947, when a US Senate committee began investigating Hughes for defense-contract irregularities, particularly regarding the *Spruce Goose*. As if to demonstrate that he hadn't defrauded the government, Hughes, who always test-piloted his own planes, flew the H-4 about a mile in less than a minute during what was supposed to be a taxiing test on November 2.

Why did Hughes never fly the plane again? Some said he was afraid to, but his closest associates denied it. The more likely explanation is that there was no reason to continue. The war was long over. The need for big seaplanes had evaporated. Wood construction was obviously a dead end. Even before the flight, Hughes admitted that the plane was too large to be economical. Claiming there were still research lessons to be learned, he stubbornly kept the work going until around 1952. But he was distracted by other ventures and increasingly reclusive. After Hughes's death in 1976, the plane was put on exhibit and now may be seen at the Evergreen Aviation Museum in McMinnville, Oregon.

The *Spruce Goose*, while an impractical boondoggle, was not completely off the wall. The plane was flyable — no small point. In fact, in 1977 the US Navy seriously considered test flights with the H-4 as part of research into low-altitude transoceanic flight. Didn't happen, which is probably just as well. But one thing you have to give Howard Hughes: he may have been crazy, but he was no fool. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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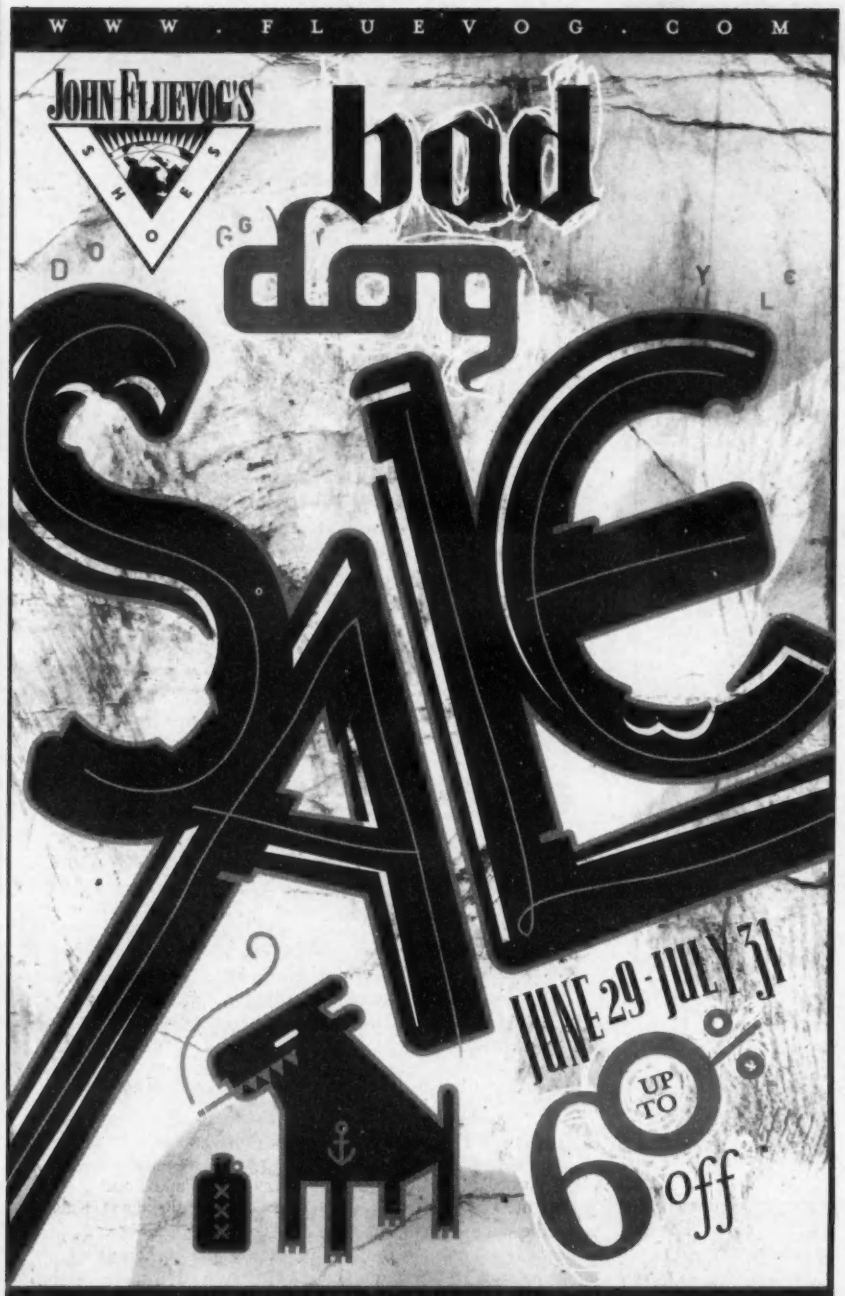

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JUSTICE

Four were found guilty of killing the *Wall Street Journal* reporter. Did they?

Will Daniel Pearl ever be avenged?

BY ANDREW BUSHELL

REUTERS/ZAHID HUSSEIN

HYDERABAD PRISON *holds those accused and suspected of killing Daniel Pearl. The case remains politically explosive.*

HYDERABAD PRISON AND KARACHI, PAKISTAN — The investigation into the kidnapping and murder of Daniel Pearl is far from over. There are 11 suspects. Four were sentenced just last week, three to life in prison, one to death. If Pakistani police are to be believed, another four are in custody and will be charged formally, "as soon as it is expeditious for the authorities to do so," according to Raja Qureshi, the advocate general of Sindh (which includes Karachi, where the killing took place) and chief prosecutor in the case. At the moment, Mr. Qureshi is on a Caribbean cruise, elated by a verdict many thought was a rubber stamp.

Although there is a verdict and Karachi has not yet descended into chaos, there are still several remaining questions — not the least of which is whether the prosecution has the right men. So let's take a look at the back story.

Almost two weeks ago now, Pearl's killers were sentenced on a Monday morning that brought something to the streets rarely experienced in Hyderabad: quiet. Forget the pin; assembled reporters could hear the ubiquitous Pakistani dust settle in the sweltering midsummer heat. About 40 correspondents stood outside the prison speaking in hushed and sober voices. A crowd of curious Pakistanis stood cordoned off about 100 feet away, staring warily at Kalashnikov-toting police. Gone were the squawking street vendors, the musical horns of motorized rickshaws blaring "Don't Cry for Me Argentina", the gaggle of street urchins looking for money.

This was it. We were all waiting. Waiting to hear about what would happen to the people accused of being Pearl's killers and captors. Some of my colleagues arrived in Hyderabad the night before and stayed in local hotels. Instead, I flew to Karachi and made the two-and-a-half-hour drive up to Hyderabad in the morning. The prosecutor flew from Karachi to Hyderabad in a military helicopter.

The Pakistani government believed that if there was going to be violence, it would erupt at the jail in Hyderabad. But most foreign journalists hadn't been particularly happy about being in Karachi either — they wondered about terrorist attacks linked to the verdict.

For some reason, standing there looking at all the Pakistani police in riot gear and machine guns (which they felt the need to twirl on their finger-tips), I thought of a vice-consul in the American Embassy who once commented on the nuclear scenario, "[Pakistan and India] are like two crazy-ass children in a sandbox and it's such a stupid thing that they might just do it." Later that night, I would learn that while we were inside the prison at the press conference, one of those crack Pakistani guards standing outside blew off his hand as he twirled the AK-47 around his fingertips.

But we were still standing outside, still hoping that the guards had the safeties on their guns.

Kathy heard it first.

Kathy Gannon is the local Associated Press bureau chief who's widely regarded as the dean of foreign correspondents in Pakistan. She took a call, walked away, and then, turning to catch my eye, made a slicing motion across her throat with a finger and mouthed the words, "Death sentence, Omar. Others, life." Later I'd reflect that the slicing motion was perhaps poor form. But sentimentality is the first thing Westerners lose in Central Asia.

We stood outside the prison for another half-hour after Kathy gave me the sign. They finally let us in — 30 Pakistani journalists were climbing over each other to get through a one person doorway — and that, just to get visitor's passes for the prison. They almost crushed the poor officer sitting at a card table handling the passes. Eventually the Pakistani guards were overwhelmed and just let us in.

There was more chaos at the tent when Raja Qureshi came out to give his statement. After drinking Johnnie Walker Black Label until 11 p.m. with Qureshi the night before, getting a good quote wasn't what worried me — I just needed what passed for the facts: all four men were found guilty. This was no surprise. Omar Shaikh, widely regarded as the brains among the four who stood in the dock, received the death sentence for his involvement. The three men who were named as his co-conspirators received 25-year sentences. *That* was a surprise. Most believed that they would all hang together. For some reason the judge thought that only one person needed to die, and defying the Pakistani Anti-terrorism Act of 1997, he refused to sentence them all to death; instead, in addition to slapping them with long sentences, he fined them each the equivalent of approximately $41,000. One hanging was sufficient.

'Well, the accused are all men of very good character, and Daniel Pearl was a Jew — the prosecution never refuted the contention that he was Mosaad [Jewish].'

When I asked a friend of mine clerking in the judge's chambers why the judge condemned only one man, my friend, who decided to remain anonymous for obvious reasons, said, "well, the accused are all men of very good character, and Daniel Pearl was a Jew — the prosecution never refuted the contention that he was Mosaad [Jewish]."

Okay, so clemency doesn't always come from the best intentions.

THERE ARE some countries where the legal system is taken seriously, and there are others where justice is front-loaded. Most poor and developing nations are in the latter category, and if the OJ Simpson trial is any indication, so is America. Once the government decides your number is up, just say your prayers and hope that the rope snaps your neck on the way down. By the same token, people from prominent families with a lot of money can get away with murder. It would appear that since Omar Shaikh had neither OJ Simpson's money, nor Ted Kennedy's connections, being in the wrong place at the wrong time proved fatal.

That the accused would be convicted was never in any doubt. Pakistan is a military dictatorship, after all, and all the judges are appointed by the president. And the president of Pakistan has a new friend in Uncle Sam, and Mr. Musharraf wasn't about to spoil that newfound friendship over a few mujahideen who have outlived their purposes — assuming that Shaikh's friends would never survive a fraction of their 25-year prison sentences.

It's just as well, then, that on Tuesday, Qureshi asked that the sentences for Fahad Naseem, Syed Salman Saqib, and Shaikh Muhammad Adil be "enhanced" to the death sentence. When I asked my new drinking buddy why he asked for a revised sentence, Qureshi shrugged, smiled, and said that the judge, "ought not to have awarded a lesser sentence — the accused persons do not deserve a lesser punishment."

Fair enough. But what if the prosecution doesn't have the right people? What if a country is so against foreigners (Omar Shaikh is a native of Britain) and so protective of its own people that the prosecution just can't deliver the goods? After another four fingers in the glass, Qureshi fessed up: "They play for keeps — so do we. Besides, he was a terrorist and while it might exist in America, there's no such thing as innocent life here in Pakistan."

In a land where kids get their first Kalashnikov at 12, Qureshi just might have a point. As the conversation dragged on, he was clear that there was no way to be sure they had the right men. But that was no reason to stop a swift prosecution when General Musharraf needed one.

In fact, despite the overwhelming insufficiency of the evidence — the only link between Shaikh and Pearl's killing was that Shaikh was the last person to be seen with Pearl the night of his disappearance — Musharraf got his prosecution. But is that justice?

The evidence linking the accused to the commission of the crime are largely circumstantial; a laptop used to e-mail photos of Pearl in captivity was found, for example, but there is only a tenuous link between it and the defendants. When the chief prosecutor says that the evidence is at best suggestive rather than conclusive, the prosecution has problems. And when the culture of a country has been bound up since the mid '80s with a version of Islam that created the Taliban and Kashmir jihadi groups, can there be much question about the source of the problem?

So, then, is Pakistani justice a question of cultural politics?

While the parallels have not been explicit, the feeling on the streets of Karachi seems to be that Omar Shaikh's trial in Pakistan seems to be directly parallel to OJ Simpson's trial in California.

So slippery are the cultural politics in the Pakistani criminal-justice system that Pearl's widow, Marianne Pearl, hired an attorney in Karachi to represent her interests during the trial, and she selected him almost solely on the basis of his connections to the local judiciary — to the tune of about $30,000 — a vast sum in Pakistan.

Compounding the bench's cultural issues is the country's authoritarianism. After speaking with some of Qureshi's colleagues, the consensus seems to be that what the Pakistani government can't remedy from the bottom up, it will fix from the top down. Pakistanis have a lot of experience with command and control management structures — this isn't the country's first military dictatorship after all.

But another prominent lawyer, and former advocate general and judge on the high court of Sindh, offers a different perspective. According to M.L. Shahani, "the only reason why they prosecuted Omar Shaikh is because he was the last person seen with Daniel Pearl. That provides evidence of possibility, but the law doesn't execute on possibility." It doesn't take a genius to figure out that the prosecution is the most important trial of Musharraf's reign. Former prime minister Benazir Bhutto was tried and sentenced to three years hard labor last week — and it barely made news.

When I asked Mr. Shahani about the prosecution, he also said, "My father once told me that it is important to have ambitions, but it is wrong to be ambitious. Qureshi is ambitious — draw your own conclusions." Ambitious men are always looking to do more powerful men favors.

Conversation with Qureshi is itself suggestive. According to Qureshi, the Daniel Pearl trial "is the most important prosecution I have ever made, even more important than Sharif." (Nawar Sharif was a former prime minister of Pakistan who attempted to fire Musharraf — Musharraf responded by taking over the government and firing Sharif. Of course, by that time Sharif had escaped Pakistan and is now living very comfortably in Saudi Arabia.)

It was an interesting conversation to have, sitting as we were in the Karachi Marriott — a hotel bombed just a couple of months ago to protest American involvement in Afghanistan. Apparently, no one has any leads in that particular investigation.

The question remains: Does it accomplish anything to execute a man for a crime he may not have committed, though he may be a criminal himself?

While many Americans, perhaps, wouldn't mind executing all people with links to terrorist organizations, that's not how our judiciary system works, and, more important, it's not the kind of witch-hunt that would seem prudent in countries attempting to build democratic political cultures. The United States only barely survived McCarthyism herself.

President Musharraf is in a much more difficult position in Pakistan than the Senate was "under" McCarthy. He's promised elections in October and has been busy pushing through secularizing reforms in the meantime. Joint elections between Muslims and non-Muslims, the new requirement that all candidates must possess bachelor's degrees, and term limitations are all laudable reforms. They have cost him dearly in popularity, and in the end they may prove unworkable. Musharraf has already withdrawn the minimum-education requirement for politicians, and joint elections are also in jeopardy.

Not only has the Pearl prosecution cost Musharraf dearly, but there's no confidence that he jailed the right people. Instead, those who fund people like Omar Shaikh will be better placed to take over Pakistani politics.

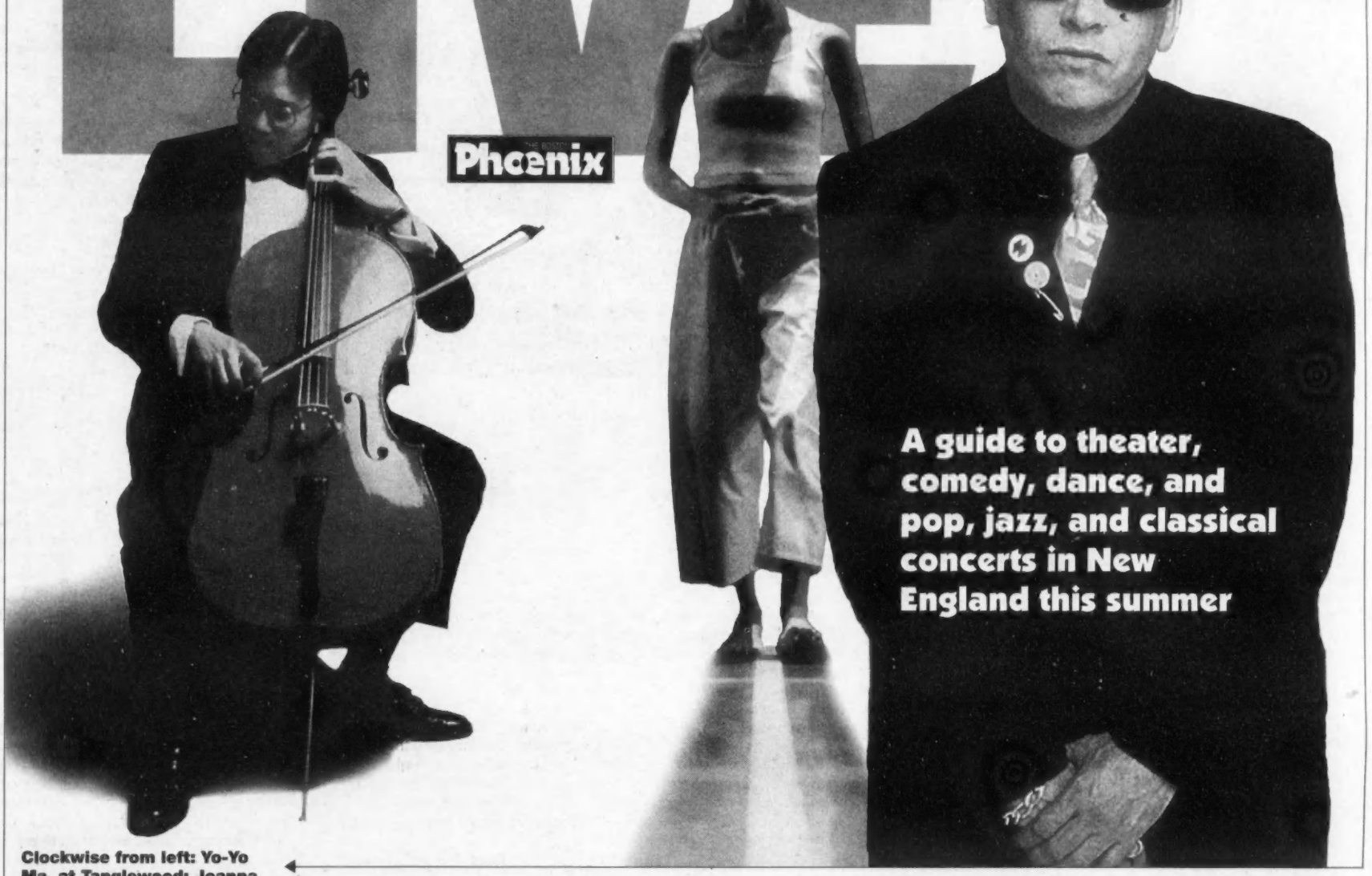
And that's not something that would comfort the Daniel Pearl I knew in Peshawar. ■

Andrew Bushell reports from Central Asia for a number of publications, including the Economist. *You can read his previous stories for the* Phoenix *online.*

Special pull-out section

New England LIVE

The Boston Phoenix



A guide to theater, comedy, dance, and pop, jazz, and classical concerts in New England this summer

Clockwise from left: Yo-Yo Ma, at Tanglewood; Joanna Kotze, at Jacob's Pillow; and the Mighty Mighty Bosstones' Dickie Barrett, with the Vans Warped Tour.

contents

1A theater • **3A** comedy • **4A** pop concerts
8A jazz concerts • **8A** classical concerts • **10A** dance

THEATER

MASSACHUSETTS

Academy of Performing Arts, 120 Main St., Orleans, MA, (508) 255-1963. Shows Tues. through Sun. at 8 p.m. Tickets are $12 and $14. Featuring children's matinee series on Fri. mornings throughout July and August, and children's theater series Sat. mornings through September.
apa@capecod.net
http://www.apa1.org
Aug. 4, Martha Whatley / Peter Earle.
Aug. 21 through Sept. 15, *Lost in Yonkers.*

Actors Theatre of Nantucket, Methodist Church, 2 Centre St., Nantucket, MA, (508) 228-6325. In addition to the shows noted below, the theater presents its Short Play Festival every Sun. at 7:30 p.m., and an improv-comedy show every Sun. at 9 p.m. In July and August, Kevin Flynn hosts a comedy night on Mon. at 8:30 p.m. Through Aug. 11, children's theater productions are Tues. through Sat. at 5 p.m. Main productions are Tues. through Sat. at 8:30 p.m. unless otherwise specified. Call for ticket information.
actors@nantucket.net
http://www.nantuckettheatre.com
Through Aug. 17, *If It Was Easy ...*, a new comedy by Stewart F. "Mr. Broadway" Lane and Ward Morehouse III. At the Upstairs Stage. Tickets are $15.
Aug. 14 through Sept. 14, *The Exact Center of the Universe*, an evening of solid charm by Joan Vail Thorne. Tickets are $17.
Aug. 24, 25, and 26, at 5 p.m., *Professor Putter & His Gagetorium*, a magical funny-bone tickler for kids and family. Tickets are $10.
Through Aug. 9, at 5 p.m., *Alice in Wonderland 2002*. Tickets are $10.

Amesbury Playhouse Dinner Theatre, 194 Main St., Amesbury, MA, (978) 388-0444. The Amesbury Playhouse is a year-round dinner theater and function hall that seats 180. Shows are Thurs., Fri., and Sat., at 8:30 p.m. with dinner at 7 p.m., and on Sun. at 6:30 p.m. with dinner at 5 p.m. Matinees are Sun. and on specified Wed. at 1 p.m. with lunch at noon. Tickets $15 for show only, $24 to $35 for dinner/show combo.
www.amesburyplayhouse.com
Through Aug. 4, *Mind with the Dirty Man*, a hypocritical and hilarious look at Middle America. Matinee on July 24.
Aug. 9 through 31, *The King and I*, the foray eastward à la Rodgers and Hammerstein. Matinees on Aug. 21 and 28.

Barrington Stage Company, Consolati Performing Arts Center, Berkshire School Rd., Great Barrington, MA, (413) 528-8888. Shows on Tues. at 7 p.m. and Wed. through Sat. at 8 p.m. Matinees every Wed. and Fri. at 2 p.m. in the final week of each show. Box office open daily from 10 a.m. to 5 p.m.
http://www.barringtonstageco.org
July 31 through Aug. 11, *Blanche and Her Joy Boys*, by Chris Calloway and Sheryl B. Heath, starring Chris Calloway and directed by Julianne Boyd. Chris Calloway brings to life her Aunt Blanche Calloway, the first black female bandleader of an all-male band, in a sassy and joyful one-woman musical.
Aug. 12, Gregory Hines in *Tap*. See this incomparable performer in a rare live appearance to benefit BSC's educational programs.
Through Aug. 4, *Little Shop of Horrors*. In Sheffield at the Consolati, July 10 through 21. In Pittsfield at Springside Park, July 24 through Aug. 4. Presented by Barrington Youth Theatre.

Berkshire Theatre Festival, Yale Hill Rd., Stockbridge, MA, (413) 298-5536. The original theater, designed by Stanford White, was built on Main Street and opened as the Stockbridge Casino in 1888. In 1927, it was renovated and moved down the road (by teams of horses). The Berkshire Theatre Festival took over the space in 1967. Showtimes and prices are subject to change. To order tickets from the box office, call (413) 298-5576.
http://www.berkshiretheatre.org
July 31 through Aug. 10, *A Saint She Ain't*, on the Main Stage.
July 31 through Aug. 17, *Monkey*, at the Unicorn Theatre.
Aug. 14 through 31, *And Then There Were None*, on the Main Stage.
Aug. 22 through 30, *Brownstone*, at the Unicorn Theatre.

Boston Center for the Arts, 539-541 Tremont St., Boston, MA, (617) 426-2787. The BCA operates three stages, plus exhibition space for artists. The following is a preliminary summer schedule; check the weekly *Phoenix* for added events.
http://www.bcaonline.org

Boston Theatre Works, Emerson Majestic Theatre, 219 Tremont St., Boston, MA, (617) 728-4321. The Emerson Majestic Theatre is closed for restoration, so this season's shows will be performed at the Boston Playwrights' Theatre, at 949 Comm Ave on the Boston University Campus (next to Paradise rock club). Tickets $25, $20 for students and seniors.
http://www.bostontheatreworks.com

Calliope Theatre, 150 Main St., Boylston, MA, (508) 869-6887. Calliope Productions is a year-round, nonprofit theater company serving the needs and interests of audiences and performers in the Central Massachusetts region. Shows at 8 p.m. unless otherwise noted. Tickets $12, $10 students and seniors.
http://www.calliopeproductions.org
Through July 27, *Snoopy!*, presented by the Calliope Summer Pre-Teen workshop. Shows at 7:30 p.m. Tickets $7.

Cape Cod Repertory Theatre, Rte. 6A, East Brewster, MA, (508) 896-1888. Ticket prices are $20 for musicals, $14 for plays, $8 for patrons under 21. Performances on Thurs., Fri., and Sat. at 8 p.m. Call for information on matinees and additional times.
http://www.caperep.org
August 1 through 24, Broadway Musical Classic Series *Lady in the Dark*.
Through Aug. 30, the daytime children's theater outdoor production of *Fairy Tale Courtroom*. Tues. and Fri. at 10 a.m. Tickets $6, $5 for members.

Cape Playhouse, Rte. 6A, Dennis, MA, (877) 385-3911. America's oldest professional summer theater. Shows Mon. through Sat. at 8 p.m. Matinees on Wed. and Thurs. at 2 p.m. Tickets $20 to $38.
http://capecodtravel.com/capeplayhouse/
Through July 27, Gore Vidal's *The Best Man*, a satirical look at an election. The all-star line-up includes Billy Campbell, Phillip Bosco, and William Moses.
July 29 through Aug. 10, *My One and Only*, with a score by George and Ira Gershwin.
Aug. 12 through 24, the New York sensation *The Tale of the Allergist's Wife*, a comedy about a suicidal housewife changed by a blast from the past.
Aug. 26 through Sept. 7, *Swingtime Canteen*, a swinging musical of an all-girls band boogying through a WWII USO tour.

Charles Playhouse, 74 Warrenton St., Boston, MA, (617) 426-6912. Tickets are available through Broadway in Boston's audience programs, as well as online through Ticketmaster. The following shows are running indefinitely.
http://www.broadwayinboston.com
— *Blue Man Group*. Tues., Wed., and Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 4, 7, and 10 p.m., and Sun. at 3 and 6 p.m. Tickets $43 to $53.
— *Shear Madness*, the longest-running non-musical play in American theater history. Tues. through Fri. at 8 p.m., Sat. at 6:30 and 9:30 p.m., and Sun. at 3 and 7:30 p.m. Tickets $34.

Colonial Theatre, 106 Boylston St., Boston, MA, (617) 931-2787. Built in 1900, the Colonial is the oldest continuously operating theater in Boston.
http://www.broadwayinboston.com

Commonwealth Shakespeare Company, Parkman Bandstand, Boston Common, Boston, MA, (617) 423-7600. Shows are Tues. through Sat. at 8 p.m., and on Sun. at 7 p.m. Sat. matinees are on July 27 and Aug. 3 at 2 p.m.; Thurs. matinees are on July 25 and Aug. 1 at 2 p.m. Intern company will be performing *Much Ado About Nothing* in parks throughout Boston. Check the weekly *Phoenix* for further dates and times. Free.
Through Aug. 4, *Henry V*.

Foothills Theatre Company, 100 Front St., Suite 137, Worcester, MA, (508) 754-3314. The Company presents a summer theater program for children. Three legendary fairy tales have been adapted and will be directed by award-winning playwright Jack Neary. Call for specific production dates. Shows are Wed. through Sat. at 10 a.m. Tickets $9. Also, the theater will host Wachusett Theatre Company's productions. Shows are Thurs., Fri., and Sat. at 8 p.m., and Sun. at 2 p.m. Tickets $17.50 to $19.50.
http://www.foothillstheatre.com
Through Aug. 4, Wachusett Theatre Company's *Anything Goes*.
Aug. 15 through Sept. 1, Wachusett Theatre Company's *The Music Man*.

Gloucester Stage Company, 267 East Main St., Gloucester, MA, (978) 282-1350. Shows are Wed. through Sat. at 8 p.m., and on Sun. at 5 p.m. Tickets $25.
Through Aug. 4, two one-act works that examine the impact of the 9/11 tragedy, including Israel Horovitz's *Speaking Well of the Dead* and Frank Pugliese's *Safety*.
Aug. 7 through 25, *The Subject Was Roses*, Frank D. Gilroy's Pulitzer Prize-winning play featuring brother-sister team Judith and Joey McIntyre.
Aug. 28 through Sept. 8, Yasmina Reza's *The Unexpected Man*.

Harwich Junior Theatre, 105 Division St., West Harwich, MA, (508) 432-0934. Perfor-

Continued on page 3A

VISION

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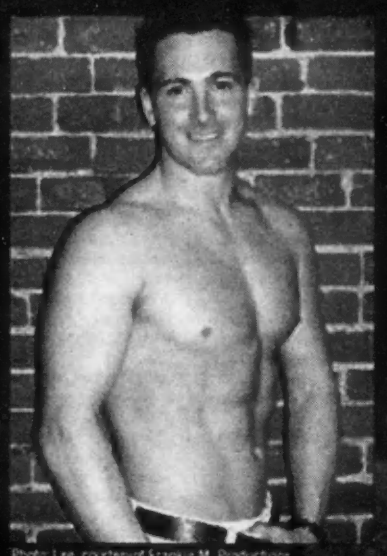

Photo: Lee, courtesy of Frankie M. Productions
Photographer Bill Berggren

Photo by Dezi

VISION

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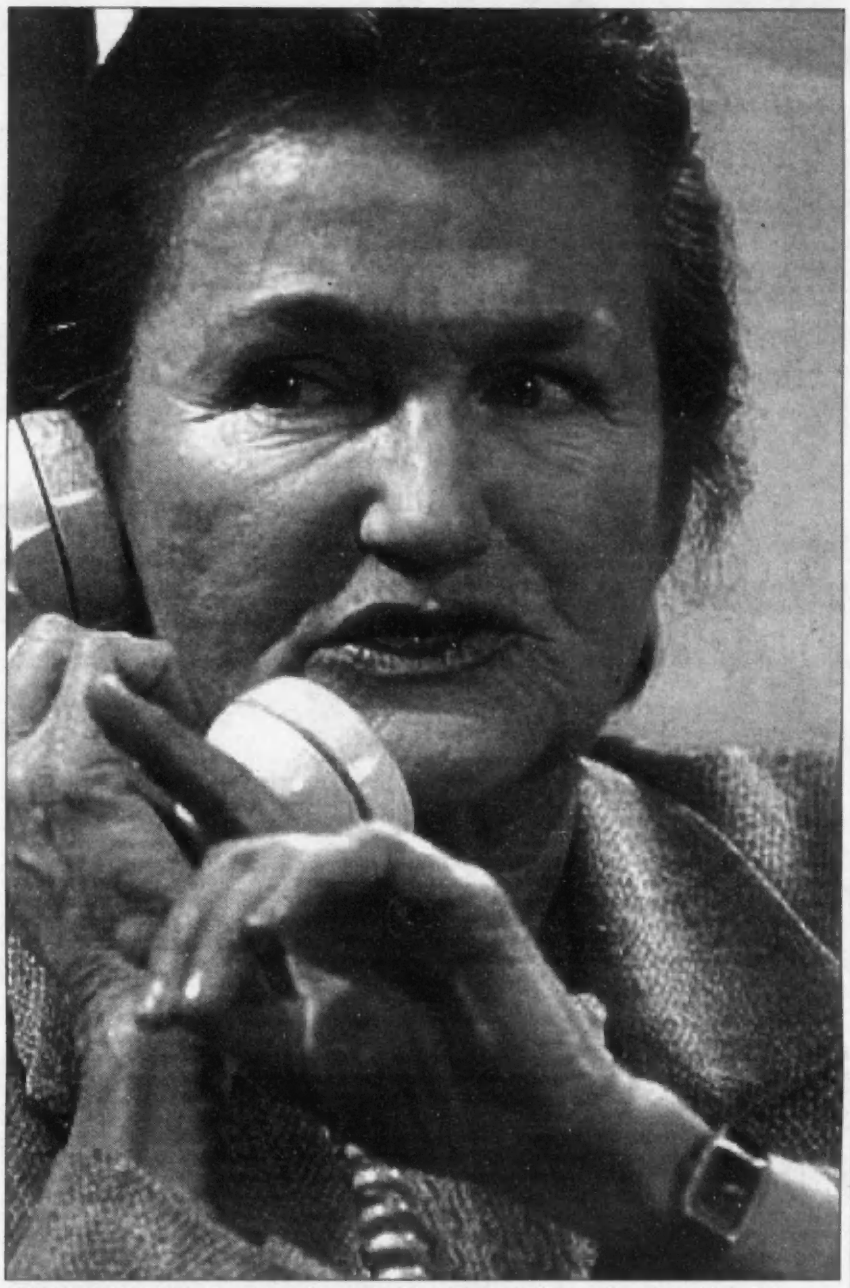
theater/comedy

Continued from page 1A

mances Mon. through Fri. at 8 p.m., and on Sun. at 2 p.m., except as noted. Tickets $14, $10 for patrons under 21.
Through Aug. 1, *Anne of Green Gables.*
Aug. 6 through 23, *The Phantom Tollbooth.*
Le Grand David Spectacular Magic Company, Cabot St. Cinema Theatre, 286 Cabot St., Beverly, MA, (978) 927-3677. *The Guinness Book of World Records* has established this company as the "longest running, resident stage magic production/show." The acclaimed show runs through July 28 with performances on Sun. at 3 p.m. Tickets $15, $10 for children under 12.
Miniature Theatre of Chester, 15 Middlefield St., off Rte. 20, Chester Town Hall, Chester, MA, (413) 354-7771. Shows Thurs. through Sun. at 8 p.m. Matinees on Thurs. and Sun. at 2 p.m. Tickets $20, $17 for seniors, $10 for students.
http://www.miniaturetheatre.org
Through Aug. 4, *Three Days of Rain,* by Richard Greenberg, directed by Jonathan Bank.
Aug. 7 through 25, *An Almost Holy Picture,* by Heather McDonald, directed by Byam Stevens.
Mystery Café, Three Cheers, 290 Congress St., Boston, MA, (800) 697-2583. The comedy/mystery *Who Wants To Kill A Millionaire?* begins on Fri. and Sat. at 7:30 p.m. Dinner and show $39.95. The Boston Harbor Mystery Cruise, featuring the show *Oh Danny Buoy!*, sails on Sat. at 7:30 p.m. Dinner and show $55.
http://www.comedytheater.com
North Shore Music Theatre, 62 Dunham Rd. (Exit 19 off Rte. 128), Beverly, MA, (978) 232-7200. Musical theater in summer stock since 1955. Tickets $24 to $62 for musicals.
http://www.nsmt.org
Through Aug. 11, *The Wizard of Oz.*
Sept. 3 through 22, *I Sent a Letter to My Love.*
Payomet Performing Arts, Truro Central School, Rte. 6, North Truro, MA, (508) 487-5400. Shows and other events begin at 8 p.m., except as noted. Tickets $15, $5 for children under 17, $8 for Monday readings.
http://ppactruro.org
July 25 through 28, *Barrymore,* by William Luce, with Jeff Spencer and Gary Palmer. Directed by T. Kazanoff.
July 29, staged reading of Rosanna Yamagiwa Alfaro's *Pablo & Cleo.*
Aug. 1, 3, 8, 9, and 10, Frank Speiser, *Jewbano.*
Aug. 2 and 4, *Romeo & Juliet,* Shakespeare By the Shore. Free.
Aug. 12, *Free Rein: Short Fiction by Cape Writers,* presented by Wendy Levine.
Aug. 15 through 18, 22 through 25, and 29, 30, and 31, AEA Production of Athol Fugard's *The Road to Mecca,* directed by Ted Kazanoff.
Aug. 19, Tamara Harper in *Tansen Donner,* directed by Nina Schuessler.
Publick Theatre, Christian A. Herter Park, Soldiers Field Rd., Boston, MA, (617) 782-5425. Outdoor performances on Wed., Thurs., and Sun. at 7:30 p.m., and on Fri. and Sat. at 8 p.m. Picnics permitted on the grassy hills surrounding the outdoor stage. Refreshment service starts at 7 p.m. Tickets are $25, $20 for children and seniors. Call for reservations.
Through July 28, *As You Like It.*
Aug. 2 through 10, *Dancing Under the Stars.*
Aug. 15 through Sept. 15, *Hamlet.*
Shakespeare & Company, the Mount (off Rte. 7), Lenox, MA, (413) 637-3353. One of the largest Shakespeare festivals in North America offers many performances on five indoor and outdoor stages. Call for times and ticket information.
boxoffice@shakespeare.org
http://www.shakespeare.org
Through Aug. 25, *Golda's Balcony,* at the Spring Lawn Theatre.
Through Sept. 1, *The Valley of Decision,* at the Spring Lawn Theatre.
Through Sept. 1, *Henry V,* at the Founders' Theatre.
July 31, *Ethan Frome,* at the Founders' Theatre.
Aug. 1, *Summer,* at the Founders' Theatre.
Aug. 2, *The Fiery Rain,* at the Founders' Theatre.
Aug. 27 through Sept. 1, *10th Annual Studio Festival of Plays,* at the outdoor Rose Footprint and Spring Lawn Theatres.
Shubert Theatre, 265 Tremont St., Boston, MA, (800) 447-7400 or (617) 482-9393. This summer season features *The Male Intellect: An Oxymoron.* Call for dates and performance times. Tickets available online at www.telecharge.com.
http://boston.com/wangcenter
Theater in the Open, Maudslay State Park, Newburyport, MA, (978) 465-2572. Shows on Sat. and Sun. Tickets $5.
theaterintheopen@mediaone.net
Through Aug. 11, at 4 p.m., *The Cherry Orchard,* by Chekhov.
Sept. 7 through 29, at 2 p.m., Shakespeare's *Richard III.*
Theater Offensive, Boston Center for the Arts, 539 Tremont St., Boston, MA, (617) 426-2787. The Theater Offensive's mission: "To form and present the diverse realities of queer lives in art so bold it breaks through personal isolation and political orthodoxy to help build an honest, progressive community."
offensiv@tiac.net
http://www.thetheateroffensive.org
Through July 28, readings of new plays.
TheatreZone, Actors Workshop, 40 Boylston St., Boston, MA, (617) 887-2336. TheatreZone is currently moving to a new space in Chelsea. *Phyro-giants* will debut this summer. Call for dates and times. Tickets $15, $12 in advance.
http://www.theatrezone.org
Tremont Theater, 276 Tremont St., Boston, MA, (617) 542-4599. The theater is also a home for art exhibitions, music and dance concerts, and Chinese-music recitals. Call for information about theatrical productions.
Wang Theatre, 270 Tremont St., Boston, MA, (617) 482-9393. To charge tickets, call Telecharge at (800) 447-7400.
http://www.wangcenter.org
Wellfleet Harbor Actors Theater, next to the Town Pier, Wellfleet, MA, (508) 349-6835. Shows are Wed. through Sun. at 8 p.m. unless otherwise noted. Tickets $21.
info@what.org
http://www.what.org
Through July 27, world premier of James Rasheed's *Professional Skepticism,* a loopy behind-the-scenes look at a high-powered accounting firm. Additional performances July 7 at 7 p.m. and July 27 at 4 p.m.
Every Mon. and Tues. in July and Aug., Becky Mode's *Fully Committed,* a dizzying examination of the trials and tribulations of Manhattan's elite. No show on July 29 or 30.
Aug. 2 through Sept. 3, the New England premiere of David Rabe's *The Dog Problem,* an unforgiving look at the mob, sex, and man's best friend.
Williamstown Theatre Festival, Williams College, Rte. 2, Williamstown, MA, (413) 597-3400. In addition to the productions noted below, the festival includes readings of new plays, open discussions, and children's events. For information, call the 24-hour hotline at (413) 597-3399.
http://www.wtfestival.org
Through July 28, Joe Orton's *Loot,* on the Main Stage.
Through Aug. 4, Eric Bogosian's newest play *The Red Angel,* on the Nikos Stage.
July 31 through Aug. 11, Donald Margulies's adaptation of *God of Vengeance,* on the Main Stage.
Aug. 7 through 18, Alfred Uhry's *Without Walls,* on the Nikos Stage.
Aug.14 through 18, *For the Pleasure of Seeing Her Again,* starring Olympia Dukakis, on the Main Stage.
Aug. 20, 22, and 24, *A Distant Country Called Youth,* an adaptation of Tennessee Williams's letters, on the Main Stage.
Aug. 21, 22, 23, and 25, Ruben Santiago-Hudson's *Lackawanna Blues,* on the Main Stage.

CONNECTICUT

Goodspeed-at-Chester, Norma Terris Theatre, North Main St., Chester, CT, (860) 873-8668. At the Norma Terris Theatre, operated by the nearby Goodspeed Opera House. Shows on Wed. at 2 and 7:30 p.m., on Thurs. and Fri. at 7:30 p.m., on Sat. at 4 and 8:30 p.m., and on Sun. at 2 and 6:30 p.m. Tickets $35.
http://www.goodspeed.org
Aug. 8 through Sept. 1, *The Road to Hollywood.*
Goodspeed Opera House, Rte. 82 (Exit 7 off Rte. 9), East Haddam, CT, (860) 873-8668. The Opera House, which looks like a cheery version of the Addams Family residence, was built in 1876. It's about 15 miles from the coast, between New Haven and New London. Performances on Wed. at 2 and 7:30 p.m., on Thurs. and Fri. at 7:30 p.m., on Sat. at 4 and 8:30 p.m., and on Sun. at 2 and 6:30 p.m. Tickets $22 to $51.
http://www.goodspeed.org
Through Sept. 28, *Babes in Arms.*
Hole in the Wall Theater, 10 Harvard St., New Britain, CT, (860) 229-3049. A grassroots nonprofit theater group. Shows on Fri. and Sat. at 8 p.m. Reservations recommended. Suggested donation $12.
http://www.hitw.org
Through Aug. 17, Lee Blessing's *Eleemosynary,* a probing drama that chronicles three generation of women and their relationships with each other.
Westport Country Playhouse, Post Rd. East (off Rte. 1), Westport, CT, (203) 227-4177. Shows are Mon. through Thurs. at 8 p.m., and on Fri. and Sat. at 8:30 p.m.; twilight performances on Sat. at 5 p.m.; matinees on Wed. at 2 p.m. Tickets $19 to $52.
http://www.westportplayhouse.com
Through Aug. 3, Athol Fugard's *Master Harold ... and the boys.*
Aug. 7 through 24, Sutton Vane's *Outward Bound.*
Aug. 28 though Sept. 14, Dick Vesburgh and Denis King's *A Saint She Ain't.*



DON'T HANG UP: *Annette Miller as Golda Meir in William Gibson's* Golda's Balcony *from Shakespeare & Company, at the Spring Lawn Theatre, Lenox, through August 25.*

MAINE

Hackmatack Playhouse, 538 Rte. 9, Beaver Dam, Berwick, ME, (207) 698-1807. Theatergoers can anticipate a performance loaded with ambiance in this historical barn-housed theater. It's only one of the authentic buildings on the property. Some structures date back to the 17th century. Shows are Tues. through Sat. at 8 p.m. Matinees Thurs. at 2 p.m. Tickets $18, $15 for students and seniors, all tickets $20 on Sat.; $6 for children under 15 on Tues. when accompanied by an adult.
http://hackmatack.org
Through Aug. 3, *Into the Woods.*
Aug. 6 though 17, *Bye Bye Birdie.*
Aug 20 through 30, *An Enchanted Evening,* a musical tribute to Richard Rodgers.
Maine State Music Theatre, Pickard Theater, Bowdoin College, Brunswick, ME, (207) 725-8769. Shows are Tues. through Sat. at 8 p.m. Weekend matinees alternate days from week to week. Tickets $24 to $42. Senior discounts offered for matinees.
msmtstev@gwi.net
http://www.msmt.org
Through Aug. 3, *Ragtime: The Musical.*
Aug. 7 through 24, *She Loves Me.*
Ogunquit Playhouse, Rte. 1, Ogunquit, ME, (207) 646-5511. Shows are Mon. through Sat. at 8 p.m. Matinees are Wed. and Thurs. at 2:30 p.m. Tickets $32, $29 for matinees.
mail@ogunquitplayhouse.org
http://www.ogunquitplayhouse.org
Through Aug. 3, *Chicago.*
Aug. 4 through 17, *Nunsense.*
Aug. 19 through 31, *Footloose.*
Theater at Monmouth, Cumston Hall, Main St. off Rte. 202, Monmouth, ME, (207) 933-9999. As the theater is in repertory, it's best to call for specific show information. Evening performances are Tues. through Sat. at 8 p.m., and on Sun. at 7 p.m. Matinees are at 2 p.m. Tickets $22, $26 on opening night, $20 for seniors and matinees, $18 for students.
tamoffice@theateratmonmouth.org
http://www.theateratmonmouth.org
Through Aug. 24, William Shakespeare's *Much Ado About Nothing.*
Through Aug. 23, *You Can't Take it with You.*
July 26 through Aug. 24, William Shakespeare's *Henry V.*
Aug. 2 through 22, Lanford Wilson's *Talley's Folley; The Adventures of Robin Hood.*

NEW HAMPSHIRE

American Stage Festival, Mt. Vernon St., Rte. 13 North, Milford, NH, (603) 886-7000. Evening shows Thurs., Fri., and Sat. at 8 p.m., and at 7:30 p.m. on specified Sundays (call to confirm Sun. performances). Matinees on Wed. and Sun. at 2 p.m. Tickets $22 to $25, $18 to $22 for seniors and students.
http://americanstagefestival.org
Through July 28, Stephen King's *Misery.*
Aug. 8 through 24, *The Boys Next Door,* Tom Griffin's quirky and heartwarming tale of four retarded men and their communal living arrangement.
New London Barn Playhouse, 209 Main St. (off Rte. 11), New London, NH, (603) 526-6710. Since 1933, this barn has housed some of the flashiest musicals in New London, which is about 35 miles northwest of Concord. Performances are Tues. through Sat. at 8 p.m., and on Sun. at 5 p.m. Matinees on Wed. at 2 p.m. Tickets $12 to $21.
nlbarn@juno.com
July 29, and Aug. 12 and 26, *The All Night Strut!*
July 16 through 21, *Gypsy.*
July 23 through 28, and July 30 through Aug. 4., *Oklahoma!*
Aug. 6 through 11, and Aug. 13 through 18, *Oliver!*
Aug. 20 through 25, and Aug. 27 through Sept. 4, *Wonderful Town.*
Peterborough Players, Hadley Rd., Peterborough, NH, (603) 924-7585. Call for show times and ticket prices.
pbroplayers@monad.net
Prescott Park Arts Festival, Prescott Park, Portsmouth, NH, (603) 436-2848. The park is across the street from Strawbery Banke. Shows on Thurs., Fri., and Sat. at 8 p.m., and on Sun. at 7 p.m., unless otherwise noted. Requested donation $3.
ppafgh@grolen.com
http://www.artfest.org
Through Aug. 17, *Singin' in the Rain.*
Sundays through Aug. 11, *Schoolhouse Rock Live!*
Saturdays through Aug. 17, at 4 p.m., *Saturday Afternoon Kids Shows,* the least-serious series you'll ever lay eyes on. Their line-up is chock full of storytellers, silly singers, jugglers, and puppeteers.
Seacoast Repertory Theatre, 125 Bow St., Portsmouth, NH, (603) 433-4472 or (800) 639-7650. Shows are on Thurs. at 7:30 p.m., and on Fri. and Sat. at 8 p.m. Matinees are Sat. at 4 p.m. and Sun. at 3 p.m. Tickets $18 to $25, discounts for students, seniors, and children.
http://www.seacoastrep.org
Through Sept. 1, *Cabaret.*

RHODE ISLAND

Theater-by-the-Sea, 364 Cards Pond Rd., Matunuck, RI, (401) 782-3644. Shows on Tues., Wed., and Fri. at 8 p.m., and on Sat. at 9 p.m.; matinees on Thurs. at 2 p.m., and on Sat. and Sun. at 5 p.m. Tickets $30, $27 for the first Tues., Wed., and Thurs. of a production.
http://www.theaterbythesea.com
Through Aug. 27, *Jekyll & Hyde,* a musical version of the classic tale.
Trinity Repertory Company, 201 Washington St., Providence, RI, (401) 351-4242. Trinity Rep. presents its fifth season of the Summer Shakespeare Project. The troupe will perform *The Tempest* and *The Comedy of Errors* at various outdoor spots throughout Southern New England. Performances are at 6 p.m. Call to confirm and for venue information. Free. Also, this season's final show wraps up at Trinity's theater in Providence. Shows are Wed. through Sat. at 8 p.m., and on Tues. and Sun. at 7 p.m.; matinees are Wed., Sat., and Sun. at 2 p.m., except June 15 and 26. Tickets $28 to $45 with discounts for students, seniors, and the disabled.
info@trinityrep.com
http://www.trinityrep.com
Through Aug. 18, *The Tempest.*
Through Aug. 18, *The Comedy of Errors.*

COMEDY

MASSACHUSETTS

Cape Cod Melody Tent, West Main St., Hyannis, MA, (508) 775-9100. Tickets also available through Ticketmaster.
http://www.melodytent.com
July 26, Steven Wright. Tickets are $26 to $35. Show starts at 8 p.m.
Aug. 17, An Evening With Bill Cosby. Tickets are $38.50. Shows start at 5 and 8 p.m.
Comedy Connection, Faneuil Hall, Boston, MA, (617) 248-9700. Stand-up shows are Mon., Tues., and Wed. at 8 p.m., on Thurs. at 8:30 p.m., on Fri. and Sat. at 8 and 10:15 p.m., and on Sun. at 7 p.m. Tickets $10 Sun. through Wed. and $12 on Thurs.; prices vary on weekends.
http://www.comedyconnectionboston.com
Aug. 1, 2, and 10, John Valby, AKA "Dr. Dirty." Tickets $17 to $20. Check Web site for times and locations.
Aug. 16, Robert Schimmel. Tickets $21.50.
The Comedy Palace, River Rd., Andover, MA, (508) 865-2844. Stand-up comedy Thurs., Sat., and Sun. at 8 p.m., and on Fri. at 9 p.m. Joey Devito, the "R-Rated Hypnotist," appears Sat. at 10:30 p.m. Tickets $12 to $25. All shows 18-plus.
The Comedy Studio, Hong Kong Restaurant, 1238 Mass Ave, Cambridge MA, (617) 661-6507. Chinese and American food and bar service available. All ages. Live comedy shows Thurs. through Sun., starting at 8 p.m. "Thursday Night Fights" and "The Geek Council" on Thurs., Piston Honda hosts on Fri., headliners featured on Sat., newcomers and sketch comedy hosted by Sam Walters on Sun. Tickets $7 to $9, except for special events.
http://www.thecomedystudio.com
Comedy Theater Productions, Long Wharf, Boston, MA, (781) 320-0040. Mystery Café on Fri. and Sat. at 7:30 p.m. Also featuring Mansion Mystery, Caesar's Roman Orgy, Mystery Cruise, and Finnegan's Wake. Tickets $39.95 to $55. All shows include dinner.
http://www.comedytheater.com
Dick Doherty's Comedy Clubs, (800) 401-2221 or (781) 938-8088. This chain of clubs features both national and local comics. Reservations generally accepted. See the weekly *Phoenix* listings for performers.
— Boston: Dick Doherty's Beantown Comedy Vault at Remington's, 124 Boylston St., (781) 729-2565. Comedy shows Thurs. through Sun. at 9 p.m. Open-mike night on Sun. at 9 p.m. Tickets $10 to $12.
— North Andover: Comedy Escape at the China Blossom, Rte. 125/133, (800) 401-2221. Shows Fri. and Sat. at 9:30 p.m. Tickets $12 to $15.
— Randolph: Comedy Escape at the Holiday Inn, Rte. 93/28, (800) 401-2221. Shows Sat. at 9 p.m. Tickets $10 to $15.
http://www.dickdoherty.com
Giggles Comedy Club, Prince Restaurant, Rte. 1, Saugus, MA, (781) 233-9950. Stand-up comedy shows Fri. at 9 p.m., and Sat. at 8 and 10:15 p.m. Cover $12; $25 when special guest Lenny Clarke is featured. Schedule and prices subject to change.
http://www.princerestaurant.com
Improv Asylum, 216 Hanover St. and 275 Tremont St., Boston, MA, (617) 263-6887. Two improvisational-theater and sketch-comedy venues in the North End and the Theater District. Performances at the Hanover St. location Thurs. at 8 p.m., and Fri. and Sat. at 8 and 10 p.m. Performances at the Tremont St. location Wed. through Sun. at 8 p.m. Tickets $15 to $25.
http://www.improvasylum.com
ImprovBoston, Back Alley Theater, 1253 Cambridge St., Cambridge, MA, (617) 576-1253. New England's longest-running comedy troupe has its roots in the Proposition, a company that started in Inman Square in the

Continued on page 4A

MIDWAY CAFE:

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SPOILSPORT

Friday 8/02
THE RETURN OF
BABLOO!!!!

Sunday 8/04
THE RETURN OF
THE ROYS

Friday 8/09
THE ELECTROLYTES

Saturday 8/10
LONELY GUS & THE
ONE NIGHT STAND

Friday 8/16
JEREMY LYONS
(FROM LOUISIANA)

Saturday 8/17
BEESWAX
PRODUCTIONS

Sunday 8/18
FLATS FIXED
THE NEW YOU

Friday 8/23
UNIQUE
APPROACH
(RHYTHM & SOUL)

Wednesday 8/28
CHOO CHOO
LA ROUGE
THE MARY RILES
I LOVE YOU (FROM NY)

Friday 8/30
MOONSHOT
FIRECLUB
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pop concerts

Continued from page 3A

early 1970s. Tickets $5 to $12. Reservations can be made on Web site.
http://www.improvboston.com
Nick's Comedy Stop, (617) 482-0930 or (800) 441-5653. Nick's operates three comedy venues in Massachusetts. Shows are all-ages.
— Boston: 100 Warrenton St. Shows Thurs. at 8:30 p.m., and Fri. and Sat. at 8:45 p.m. Tickets $10 to $15.
— Brockton: at the Maui, Main St., Rte. 28. Shows on Sat. at 9 p.m. Tickets $12.
— Saugus: at the Kowloon, Rte. 1. Shows on Fri. and Sat. at 8:15 and 10:30 p.m. Tickets $12.
http://www.nickscomedystop.com
Mohegan Sun Casino, 1 Mohegan Sun Blvd., Uncasville, CT, (860) 862-8000 or (888) 332-5600. Concerts take place in the 10,000-seat Mohegan Sun Arena. Shows also take place in the Cabaret. Box office hours are Sun. through Thurs. from 10 a.m. to 8 p.m., and Fri. and Sat. until midnight.
http://www.mohegansun.com

NEW HAMPSHIRE

Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton, NH, (603) 929-4100. Shows begin at 8 p.m., and doors open at 6 p.m., unless otherwise noted. Box office hours are 10 a.m. to 5 p.m., extended during summer. Tickets also available through Ticketmaster, at (617) 931-2000.
http://www.casinoballroom.com
July 27, Jim Breuer, "Heavy Metal Comedy." Tickets $22.50 to $25.50.
Aug. 9, Larry the Cable Guy. Tickets $21 to $35.
Aug. 24, Dave Chappelle. Tickets $22.50 to $33.50.
Aug. 31, Joe Rogan. Tickets $22.50 to $33.50.
Sept. 27, Carrot Top. Tickets $21.50 to $34.50.

POP MUSIC

MASSACHUSETTS

Avalon, 15 Lansdowne St., Boston, MA, (617) 262-2424. Features both DJs and live concerts. Doors open one hour before concerts. Advance tickets available at the Orpheum box office and NEXT Ticketing. Check the *Phoenix* weekly listings for updated information.
http://www.dlclive.com
Axis, 13 Lansdowne St., Boston, MA, (617) 423-6398. Tickets available at the Orpheum box office and also through NEXT Ticketing. Shows start at 7 p.m., except as noted. Check the *Phoenix* weekly listings for updated information.
http://www.dlclive.com
Barnstable County Fair, Barnstable County Fairgrounds, off Rte. 151, East Falmouth, MA, (508) 563-3200. Live musical offerings for almost every generation nightly from July 26 through 27. Concerts are at 4 and 8:30 p.m. Admission $8, free for children under 12.
http://www.barnstablecountyfair.org
July 25, Mark Lindsay and Andy Kim.
July 26, David Ball.
July 27, Chad Brock.
Bay State Cruises, Commonwealth Pier at World Trade Center, Northern Ave., Boston, MA, (617) 748-1428. The *Provincetown II* departs on Fri. and Sat. at 8:30 p.m. for a three-hour dance cruise around Boston Harbor. Open to those over 21; IDs required. Tickets $16 to $20.
http://www.baystatecruisecompany.com
July 26, Jim Plunkett.
July 27, Matt Siegel of KISS 108.
Aug. 2, Vinnie Peruzzi of Star 93.7.
Aug. 3, Neil White, Kelly Malone, and Richard Brody of Mix 98.5.
Aug. 9, Jim Plunkett.
Aug. 10, Jam'n 94.5.
Aug. 16, Vinnie Peruzzi of Star 93.7.
Aug. 17, Mark Morris and the Catunes.
Aug. 23, Jim Plunkett.
Aug. 24, Matt Siegel of KISS 108.
Aug. 30, Vinnie Peruzzi of Star 93. 7.
Sept. 6, Jim Plunkett.
Sept. 7, Mark Morris and the Catunes.
The Beachcomber, 1120 Cahoon Hollow Rd., Wellfleet, MA, (508) 349-6055. Concerts begin at 9 p.m. Check Web site for updated concert info. Ticket prices vary.
http://www.thebeachcomber.com
July 27, The Figgs.
July 31, Third World.
Berkshire Mountain Music Festival, Butternut Basin Ski Area, Great Barrington, MA, (866) 266-3378. This outdoor music festival takes place on Aug. 9, 10, and 11, and is organized by the local hippie-dudes at Gamelan Productions. Performers include the Addison Groove Project, Shockra, and Psychedelic Breakfast. Tickets prices rise as the event nears. Full weekend pass is $125 during the week of the show and at the gate. One- and two-day tickets also available.
berkfest@gamelan.tv
http://www.berkfest.com
Calvin Theatre, 19 King St., Northampton, MA, (413) 584-1444. Shows start at 8 p.m. and are open to all ages.
http://www.iheg.com/calvin.htm
July 26, Ray Charles. Tickets $59.50, $49.50, and $44.50.
Aug. 27, Wayne Newton. Tickets $65, $55, and $45.
Cape Cod Melody Tent, 21 West Main St., Hyannis, MA, (508) 775-9100. More events may be added to the schedule. Shows at 8 p.m., except as noted. Tickets also available through Ticketmaster.
http://www.melodytent.com
July 25, at 11 a.m. and 1:30 p.m., Little Bear. Tickets $12.50.
July 26, Steven Wright. Tickets $35 and $26.
July 27, An Evening with Bruce Hornsby and his Band. Tickets $37 and $28.
July 28, The B-52's. Tickets $39.50.
July 30, Ani DiFranco with Jeff Lang. Tickets $48.50 and $39.50.
July 31, "ABBA - The Music" (An Official Celebration of the music of ABBA featuring members of the original ABBA concert band). Tickets $38.50 and $29.50.
Aug. 1, The Hollies with The Lovin' Spoonful. Tickets $35.50 and $26.50.
Aug. 2, The Robert Cray Band. Tickets $39 and $30.
Aug. 3, at 5 and 9 p.m., The Beach Boys. Tickets $39.
Aug. 4, Aretha Franklin. Tickets $43.50.
Aug. 7, Y Fest 2002: Switchfoot with Jeff Klein. Tickets $12.
Aug. 8, The Saw Doctors with Solas. Tickets $23.
Aug. 9, Kenny Rogers. Tickets $53.50 and $44.50.
Aug. 10, Huey Lewis and the News. Tickets $38.50.
Aug. 11, Bela Fleck and the Flecktones. Tickets $35.50 and $26.50.
Aug. 15, Judy Collins Wildflower Festival with Arlo Guthrie and Greg Greenway. Tickets $39 and $30.
Aug. 18, Pat Benatar. Tickets $36.50 and $27.50.
Aug. 20, WOMR Music, Food, and Wine Festival featuring the Wailers, Rosie Ledet, Tom Rush, and Johnny A. Tickets $20.
Aug. 21, Y Fest 2002: Jennifer Knapp with John Gunden. Tickets $12.
Aug. 22, An Evening with Steve Lawrence and Eydie Gorme with Orchestra. Tickets $44.50 and $35.50.
Aug. 23, An Evening with Tony Bennett. Tickets $62.
Aug. 24, The Temptations. Tickets $39.50 and $29.50.
Aug. 30, Buddy Guy. Tickets $38.50 and $29.50.
Aug. 31, VH-1 Classic presents "Triple Shot of Rock" with Eddie Money, Loverboy, and Survivor. Tickets $41.50 and $32.50.
Sept. 1, The Guess Who (classic lineup featuring Randy Bachman and Burton Cummings. Tickets $42 and $33.
Castle Hill Picnic Concerts, Crane Estate, 290 Argilla Rd., Ipswich, MA, (978) 356-4351. Summer concerts are on the back terrace of the Great House. Guests are welcome to picnic on the seaside lawn before the performances. The concerts are on Thurs. from 7 to 8:30 p.m. Admission $15 per car.
http://www.thetrustees.org
July 25, Bruce Marshall Group.
Aug. 1, E.J. Ouellette and Drowzy Maggy.
Aug. 8, White Lightnin' (pop).
Aug. 15, '60s Invasion.
Aug. 22, Orville Giddings Band.
Club Passim, 47 Palmer St., Harvard Sq., Cambridge, MA, (617) 492-7679. This legendary folk club where strummers like Bob Dylan and Suzanne Vega got their start is still a folk-music mecca. Concerts are at 8 p.m., except as noted. Tickets $10 to $12, except as noted. Call or visit the Web site for complete schedule.
http://www.clubpassim.com
CMGI Field, 1 Patriot's Place, Foxborough, MA, (617) 228-6000. Not only home to the Patriots and the Revolution, CMGI Field hosts some massive concerts during the summer. Tickets can be purchased at Ticketmaster outlets, the Orpheum Theatre office, or the CMGI Field box office.
http://www.dlclive.com
Sept. 5, Rolling Stones (sold out).
First United Methodist Church, Main and Cross Sts., Chatham, MA, (508) 945-0474. Concerts are on Sun. at 8 p.m. Free, but donations solicited.
http://www.chathammethodist.org
July 28, The Dreamers bring back the Big Band sound.
Aug. 4, Cramberry Shores Chorus.
Aug. 11, Inca Sun plays music of the Andes.
Aug. 18, Cape Symphony Swing Jazz Quintet.
Aug. 25, Thom Goux and Sea Shanty Crew.
Sept. 1, Clamshack Serenaders give the season a lively sendoff with Dixieland, blues, and jazz.
FleetBoston Pavilion, 209 Northern Ave., Boston, MA, (617) 228-6000. Formerly known as the BankBoston Pavilion, which was formerly known as Harborlights. Tickets can be purchased at the Orpheum Theatre box office Mon. through Sat. from 10 a.m. to 5 p.m. On the day of the show, tickets can also be purchased at the Pavilion box office beginning at 1 p.m. Tickets also available at Ticketmaster sites and on the Ticketmaster Web site (www.ticketmaster.com). Shows begin at 8 p.m., except as noted.
http://www.fleetbostonpavilion.com
July 27, The B-52's. Tickets $35 to $45.
Aug. 2, Aretha Franklin. Tickets $36 to $46.
Aug. 3, Irish Tenors. Tickets $40 to $60.
Aug. 25, Jethro Tull. Tickets $30 to $40.
Sept. 20, at 6 p.m., Jam Grass Festival 2002 with Dark Star Orchestra, David Grisman Quartet, and the Sam Bush Band. Tickets $30.
FleetCenter, Boston, MA, (617) 624-1000. Tickets available at the FleetCenter box office, at the west end of the North Station train platform, daily from 11 a.m. to 7 p.m. Also available through Ticketmaster, (617) 931-2000. Unless noted, all shows start at 7:30 p.m.
http://www.fleetcenter.com
Sept. 3, at 7 p.m., Rolling Stones. Tickets $50 to $350.
Sept. 20, Billy Joel and Elton John. Tickets $45 to $175.
Hatch Memorial Shell, on the Charles River Esplanade, Boston, MA, (617) 727-5114. Sponsored by the Metropolitan District Commission. Arrive early, because events are usually well-attended. Free.
http://www.state.ma.us/mdc
July 27, at 7 p.m., WODS Oldies in Concert with Peter Noone.
July 31, at 7 p.m., WCRB Classical presents the New England Conservatory Youth Chorale.
Aug. 3, at 7 p.m., Harvard University Band.
Aug. 7, at 7 p.m., WCRB Classical presents the Metro Wind Symphony.
Aug. 10, at 7 p.m., KISS 108 Concert.
Aug. 14, at 7 p.m., WCRB Classical presents the Longwood Symphony.
Aug. 17, at 7 p.m., WODS Oldies in Concert with Smokey Robinson.
Aug. 18, from 3 to 9 p.m., "India Day."
Aug. 21, at 7 p.m., WCRB Classical presents the MA Allstate Community Honors Band.
Aug. 24, at 7 p.m., Masquerade and Young Dance Company.
Aug. 28, at 7 p.m., WCRB Classical presents the Hillyer Festival Orchestra.
Aug. 29, at 11:30 a.m., King Richard's Faire Preview.
Sept. 14, at 2 p.m., WBCN Back to School Concert.
Heritage Plantation of Sandwich, Grove St., Sandwich, MA, (508) 888-3300. Concerts begin at 6 p.m. Admission $20.
http://www.heritageplantation.org
July 31, Inca Son.
July 7, Rebecca Parris.
July 14, Wood's Tea Company.
July 21, Room Full of Blues.
July 28, Livingston Taylor.
House of Blues, 96 Winthrop St., Harvard Sq., Cambridge, MA, (617) 497-2229. Live music Thurs. through Sat. at 10 p.m., and Sun. through Wed. at 9 p.m. Check the weekly *Phoenix* for show listings.
http://www.hob.com/cambridge
Indian Ranch, Rte. 16, Webster, MA, (508) 943-3871. Country-and-western concerts begin at 2 p.m. Gates open at 8 a.m. Tickets $8 to $30, $2 for children under 12, $5 extra for reserved seating.
http://www.indianranch.com
July 28, George Jones.
Aug. 4, Charlie Daniels.
Aug. 11, Neal McCoy.
Aug. 18, Trace Atkins.
Aug. 25, Richie Skaggs.
Sept. 1, Montgomery Gentry.
Sept. 7 and 8, Nipmuc Indian Pow Wow.
Sept. 22, Indian Summer Blues Fest.
Johnny D's, 17 Holland St., Davis Sq., Somerville, MA, (617) 776-9667. This restaurant and bar books an eclectic mix of music, including zydeco, bluegrass, funk, jazz, and blues. The following is a partial schedule of upcoming shows. Ticket prices vary. Check the weekly *Phoenix* listings for a current schedule.
http://www.johnnyds.com
Kendall Café, 233 Cardinal Medeiros Way, Cambridge, MA, (617) 661-0993. A casual global-cuisine restaurant with live entertainment. Live bands of all stripes take the stage on Sun. at 8:30 p.m., on Mon. at 8 p.m.,

pop concerts

BUSTA RHYMES *appears with David Bowie and Moby at the Tweeter Center, August 3.*

Tues., Wed., and Thurs. at 9 p.m., and on Fri. and Sat. at 9:30 p.m. Cover $5. Check the weekly *Phoenix* for concert listings.
http://thekendall.com

Lowell Folk Festival, downtown Lowell, MA, (978) 970-5000. Three days of traditional music and dance on six outdoor stages take place on July 26, 27, and 28 in downtown Lowell. Polka, bluegrass, gospel, Texas swing, merengue, and zydeco are all represented by the likes of the Dale Watson, Los Pleneros del Coco, Charivari, The Bottom Land Quartet, Entourloupe, and the Jack Zarzatian Armenian Ensemble. There are also street parades, ethnic foods, and craft demonstrations. The music flows on Fri. from 7 to 10 p.m., on Sat. from noon to 10 p.m., and on Sun. from noon to 7 p.m. Free admission. They pass the hat.
http://www.lowellfolkfestival.org

Lowell Summer Music Festival, Boarding House Park, French and John Sts., Lowell, MA, (978) 970-5000. Bring lawn chairs, blankets, and picnics. Rain location is the Lowell High School Auditorium. Shows begin at 7:30 p.m., except as noted. Tickets $5, free for children under 13, except as noted.
http://www.lowellsummermusic.org
July 26, 27, and 28, Lowell Folk Festival.
Aug. 2, Lowell Summer Concert Band.
Aug. 3, The James Cotton Blues Band.
Aug. 9, Asleep at the Wheel. Tickets $10.
Aug. 10, Marcia Ball. Tickets $10.
Aug. 16, Lowell Summer Concert Band.
Aug. 17, Eric Burdon and the New Animals.
Aug. 23, Sleepy LaBeef.
Aug. 24, Roomfull of Blues.
Aug. 30, "Strictly Sinatra".
Aug. 31, Shirley Reeves. Tickets $10.
Sept. 6, Herman's Hermits - Peter Noone. Tickets $10.
Sept. 7, at noon, Banjo and Fiddle Contest. Free.

Massachusetts Museum of Contemporary Art, 87 Marshall St., North Adams, MA, (413) 662-2111. Outdoor concerts throughout the summer.
http://www.massmoca.org
July 27, from 4 to 10 p.m., Bang on a Can Marathon with Steve Reich, "known for its unparalleled combinations of today's most innovative new music."
Aug. 10, at 8 p.m., Lukas Ligeti offers a pastiche of electronic music and African rhythms, with Mai Lingani. Tickets $10.

Mechanics Hall Brown Bag Concert Series, 321 Main St., Worcester, MA, (508) 752-5608. Concerts begin at noon and last one hour. Doors open at 11:30 a.m.; bring a lunch or come early and purchase one at the hall. Free.
http://www.mechanicshall.com
July 31, Stardust Show Chorus.
Aug. 7, Mara Sidoni and Olga Rogach.
Aug. 14, North Star Jazz Ensemble with Mike Turk.

Middle East, 472 Mass Ave, Central Sq., Cambridge, MA, (617) 864-3278. A Middle Eastern restaurant with two music rooms (upstairs and downstairs) that host local and national bands. Also, free live music in "The Corner" (part of the restaurant), seven nights a week. Unless noted, all shows start at 9 p.m. This is a partial listing; check the weekly *Phoenix* listings for updated schedules. All shows are 18-plus.
http://www.mideastclub.com

Mohegan Sun Bluesfest, Bowditch Field, Union St., Framingham, MA, (978) 897-4663. This year's event takes place on Aug. 17 from noon to 9 p.m. and features Edgar Winter, Ronnie Earl, Entrain, and the Fat City Band. Tickets $15 in advance, $18 at the gates, $3 for children under 12.
http://www.musicfestproductions.com

Museum of Fine Arts, 465 Huntington Ave., Boston, MA, (617) 369-3300 or (617) 369-3306. MFA Summer Fridays take place from 5:30 to 9:30 p.m., in the Calderwood Courtyard. Concerts feature folk, jazz, and world music. Bring a blanket and picnic, or sample a menu of barbecue, salads, and desserts. In case of inclement weather, concerts will be held in the Kock Gallery. Entry is included in general MFA admission.
http://www.mfa.org
July 26, The Sticky Skillet Swing Ensemble.
Aug. 2, The Billy Novick Trio.
Aug. 9, The David Eure Group.
Aug. 16, The Andy Baer Jazz Group.
Aug. 23, Caribbean Roots and Jazz Trio.
Aug. 30, DJ Dave Pettengill.

New Bedford Whaling Blues Festival, Fort Taber Park, New Bedford, MA, (508) 990-1425. This year's party takes place on July 21 from 11:50 a.m. to 8 p.m. and features Al Kooper and the Funky Faculty, Shemekia Copeland, Bernard Allison, the Toni Lynn Washington Band, and Johnny Hoy and the Bluefish. Gates open at 11 a.m. Tickets $20 in advance, $25 on day of show, $10 for children 10 to 16 and seniors.
http://www.whalingblues.com

North Shore Music Theatre, 62 Dunham Rd. (Exit 19 off Rte. 128), Beverly, MA, (978) 232-7200. All performances at 8 p.m., except as noted. Call (978) 232-7200 for information about special performances.
http://www.nsmt.org
Aug. 12, Paul Anka.
Aug. 13, Judy Collins' Wildflower Festival with Judy Collins, Arlo Guthrie, and Tom Rush.
Aug. 14, Pat Benatar and Neil Giraldo.
Aug. 17, MonkeeMania with Davy Jones and Mickey Dolenz.
Aug. 20, at 7:30 p.m., and Aug. 21, at 2 p.m., Steve Lawrence and Eydie Gorme.

Paradise Rock Club, 967 Comm Ave, Boston, MA, (617) 562-8800. Shows begin at 9 p.m., except as noted. Tickets available through Ticketmaster; call (617) 931-2000.
http://www.dlclive.com
Aug. 10, Super Diamond. Tickets $20.

The Roxy, 279 Tremont St., Boston, MA, (617) 338-7699. Check the weekly *Phoenix* listings for current schedule information.
Aug. 13, at 9 p.m., Sonic Youth. Tickets $19.

South Shore Music Circus, 130 Sohier St., off Rte. 3A, Cohasset, MA, (781) 383-1400. More events may be added to the summer schedule. Shows at 8 p.m., except as noted.
http://www.musiccircus.com
July 25, An Evening with Bruce Hornsby and his Band. Tickets $26.
Aug. 1, The Robert Cray Band. Tickets $30 and $39.
Aug. 3, The Hollies with The Lovin' Spoonful. Tickets $26.50 to $35.50.
Aug. 4, at 5 and 9 p.m., The Beach Boys. Tickets $39 and $48.
Aug. 8 and 9, Huey Lewis and The News. Tickets $43.50 and $52.50.
Aug. 10, Kenny Rogers. Tickets $44.50.
Aug. 11, Shawn Colvin. Tickets $29.50 and $38.50.
Aug. 13, Pat Benatar. Tickets $27.50.
Aug. 15, The Righteous Brothers. Tickets $36 and $45.
Aug. 16, Judy Collins Wildflower Festival with Arlo Guthrie. Tickets $30 and $39.
Aug. 17, Johnny Mathis. Tickets $47.50.
Aug. 23, The Temptations. Tickets $30.50 and $39.50.
Aug. 24, An Evening with Tony Bennett. Tickets $62.
Aug. 25, An Evening with Steve Lawrence and Eydie Gorme. Tickets $35.50 and $44.50.
Aug. 29, Buddy Guy. Tickets $29.50 and $38.50.
Aug. 30, John Michael Montgomery with Steve Azar. Tickets $36.50 and $45.50.
Aug. 31, The Guess Who. Tickets $37 and $46.

Tanglewood Music Festival, 197 West St., Lenox, MA, (617) 266-1492, or (617/888) 266-1200 for tickets. Located in the magnificent Berkshire mountains of western Massachusetts. Events include performances by the Boston Symphony Orchestra, the Boston Pops, Tanglewood Music Center instructors, and jazz artists. See Classical section for BSO and Pops listings.
http://www.bso.org
Aug. 30, at 8 p.m., Arturo Sandoval and his Orchestra with Nestor Torres. Tickets $19 to $55.
Aug. 31, at 1:30 p.m., Organ Summit with David "Fathead" Newman, The Jimmy McGriff Quartet, and the Joey DeFrancescio Trio; at 8 p.m., An Evening with Diana Krall, with Roy Haynes and Birds of a Feather. Tickets $22 to $60.

Continued on page 6A

THE
BARKING CRAB
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Lunch & Dinner
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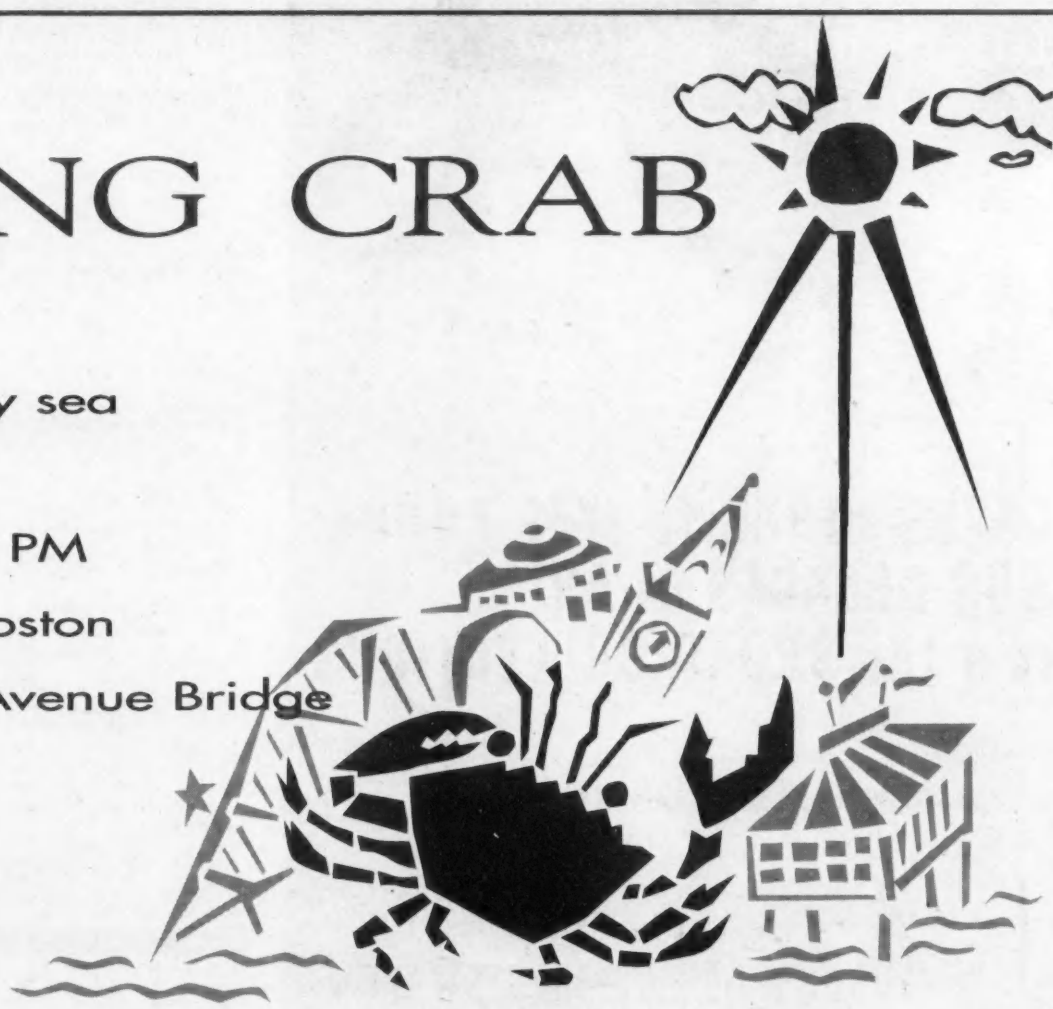
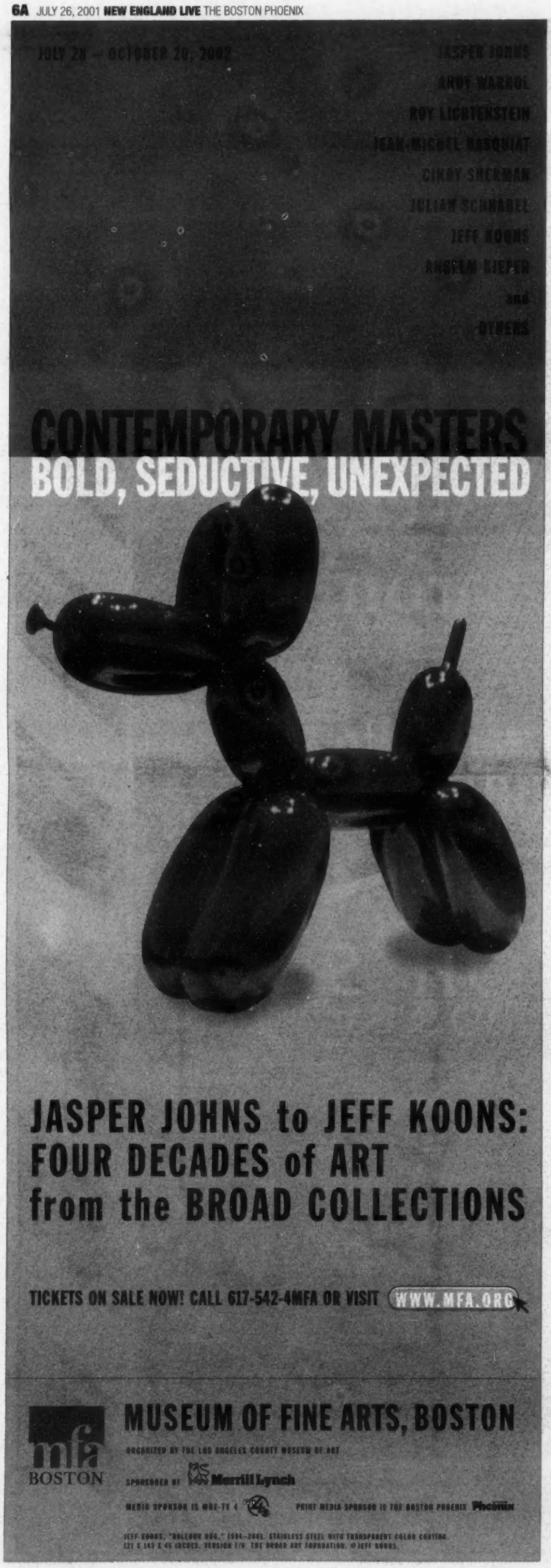
88 Sleeper Street, Boston
Over the Northern Avenue Bridge
617 426 CRAB



Deck is open! Live music Sunday–Wednesday nights. Call now for reservations.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pop concerts

Continued from page 5A

Sept. 1, at 8 p.m., The Dave Brubeck Quartet. Tickets $19 to $55.

T.T. the Bear's Place, 10 Brookline St., Cambridge, MA, (617) 492-2327. A live-music venue and bar that hosts original local and national acts. Most shows are 18-plus. Shows begin at 9 p.m., except as noted. Check the weekly *Phoenix* for more complete information. All tickets available at T.T.'s.
http://www.ttthebears.com

Tweeter Center for the Performing Arts, Rte. 140, Mansfield, MA, (508) 339-2333. The music venue formerly known as Great Woods books everything from the croonings of Barry Manilow to the sludgy metal of Ozzfest. To order tickets by phone, call (617) 228-6000. Tickets also available through Ticketmaster.
http://www.tweetercenter.com/boston/
July 26, at 7:30 p.m., The Who (sold out).
Aug. 2, at 8 p.m., Yes.
Aug 3, at 2:30 p.m., Area2 featuring David Bowie, Moby, and Busta Rhymes. Tickets $39. 50 to $65.
Aug. 10, at 7 p.m., The Allman Brothers Band. Tickets $29 to $45.50.
Aug. 17, Jeep World Outside Festival featuring Sheryl Crow, O.A.R., Train, and Ziggy Marley.
Aug. 29 and 31, at 8 p.m., Jimmy Buffet and The Coral Reefer Band (sold out).
Sept. 1, at 7:30 p.m., Toby Keith.

Vans Warped Tour, Suffolk Downs (Rte. 1A), East Boston, MA, (800) 477-6849. On Aug. 15, this event features two main stages and two side stages where alternative bands play, including the Mighty Mighty Bosstones, New Found Glory, Flogging Molly, Small Brown Bike, MXPX, Glassjaw, Reel Big Fish, Guttermouth, and Circle Jerks, as well as local bands competing in the Ernie Ball Battle of the Bands. Concerts start at noon. Tickets $27.50.
http://www.massconcerts.com

CONNECTICUT

Foxwoods Resort Casino, Fox Theatre, Rte. 2, Ledyard, CT, (800) 200-2882. Concerts are in the Fox Theatre and begin at 9 p.m. unless otherwise noted. Call for a more complete schedule.
http://www.foxwoods.com
July 26, India.Arie. Tickets $33 and $49.50.
Aug. 8, at 8 p.m., Rockin' Road House. Tickets $27.50 and $38.50.

Mohegan Sun Casino, 1 Mohegan Sun Blvd., Uncasville, CT, (860) 204-8000 or (888) 332-5600. Concerts take place in the 5000-seat Uncas Pavilion, except as noted. Shows begin at 8 p.m., except as noted. Tickets can be purchased by calling (800) 477-6849, or through www.tickets.com.
http://www.mohegansun.com
July 31, Journey. Tickets $30 and $20.

Podunk Bluegrass Festival, Martin Park, East Hartford, CT, (860) 291-7350. The three-day music festival will be held July 25 through 27. Includes camping, at around. Early mail-in registration is $35 and includes two adult tickets for Friday and Saturday. At the gate, registration is $50. Advance tickets are $6 for Friday and $14 for Saturday. At the gate, tickets are $10 for Friday and $25 for Saturday. Visit the Web site for advance ticket info.
rmoss@ci.east-hartford.ct.us
www.ci.east-hartford.ct.us/Podunk.htm
July 25 at 5:30 p.m., opening performance from Thunder Mountain Bluegrass and Connecticut's own Amy Gallatin and the Stillwaters.
July 26 at 3:30 p.m., the open Bluegrass-Scramble followed by performances by Blistered Fingers, the Larkins, and the Austin Lounge Lizards.
July 27 at 10 a.m., the avalanch of acts hits the stage. As evening falls, Northern Lights will take to the stage with Vassar Clements, the legendary 74-year-old picker.

Westport Country Playhouse, 25 Powers Ct., Westport, CT, (203) 227-4177. Call for times and ticket prices.
http://www.westportplayhouse.com
July 28, Preservation Hall Jazz Band.
Aug. 18, Doo Wop and Oldies Spectacular.
Sept. 8, Stephen Schwartz and Friends.

MAINE

Round Top Center for the Arts, Rte. 1, Damariscotta, ME, (207) 563-1507. A mix of professionals and professionals-to-be. Shows at 8 p.m. Tickets $16, $14 for seniors, free for 18 and under, unless otherwise noted.
rtca@lincoln.midcoast.com
http://www.roundtoparts.org
Aug. 3, Songfellows, male vocal quartet.

Thomas Point Beach Bluegrass Festival, off Rte. 24, Cook's Corner, Brunswick, ME, (207) 725-6009. New England's premier bluegrass festival takes place Aug. 29 through Sept. 1, with more than 25 bands on stage. This year's headliners include the Del McCoury Band, Doc Watson, Jim & Jesse and the Virginia Boys, and the Seldom Scene, among others. Also, music workshops, craft workshops, children's activities, food vendors, camping, and a private beach on the 80-acre festival site open Thurs. through Sun. Call for ticket prices. Plenty of free parking for non-campers.
summer@thomaspointbeach.com
http://www.thomaspointbeach.com

NEW HAMPSHIRE

Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton, NH, (603) 929-4100. Concerts begin at 8 p.m., and doors open at 6 p.m., except as noted. Tickets can also be purchased through Ticketmaster, at (617) 931-2000.
http://www.casinoballroom.com
Aug. 2, at 6:30 p.m., Beach Boys. Tickets $34.50 to $49.50.
Aug. 6, Saw Doctors, with Solas. Tickets $17.50.
Aug. 10, K.C. and The Sunshine Band. Tickets $23.50 to $36.50.
Aug. 13, Bela Fleck and the Flecktones. Tickets $24.50.
Aug. 20, Pat Benatar. Tickets $23.50 to $39.50.
Aug. 23, Southside Johnny and the Asbury Jukes. Tickets $19.50 to $28.50.
Aug. 24, Dave Chappelle. Tickets $22.50 to $33.50.
Aug. 28, Buddy Guy. Tickets $23.50 to $35.50.
Sept. 1, VH1 "Triple Shot of Rock," with Eddie Money, Loverboy, and Survivor.

Meadowbrook Farm Musical Arts Center, Lake Winnipesaukee, Gilford, NH, (603) 293-4700. Located in the heart of New Hampshire's Lakes Region. Campsites available nearby. Concerts start at 8 p.m., except as noted.
info@meadowbrookfarm.net
http://www.meadowbrookevents.com
Aug. 3, Journey. Tickets $29 to $45.
Aug. 4, at 7 p.m., Peter Paul and Mary. Tickets $26 to $47.50.
Aug. 7, Huey Lewis and The News. Tickets $26 to $46.50.
Aug. 10, The Irish Tenors. Tickets $29 to $84.
Aug. 11, at 7:30 p.m., Kenny Rogers. Tickets $26 to $48.50.
Aug. 16, The Guess Who, with Eric Burdon and the New Animals. Tickets $26 to $50.50.
Aug. 17, Martina McBride, with Keith Urban. Tickets $25 to $46.
Aug. 18, at 7 p.m., the Boston Pops with Keith Lockhart. Tickets $29 to $55.
Aug. 29, Lynyrd Skynyrd, with Jeremiah Freed. Tickets $29 to $46.
Aug. 30, Brooks and Dunn, with Shannon Lawson. Tickets $36 to $84.
Sept. 1, Jethro Tull, with Suzanne Vega. Tickets $26 to $44.
Sept. 14, Alan Jackson. Tickets $39 to $79.

Pemi Valley Bluegrass Festival, Branch Brook Campground, Campton, NH, (603) 726-3471. This year's gathering takes place on Aug. 2, 3, and 4, and features music by a dozen acts, including Front Range, Bluegrass Diamonds, Smokey Greene, Granite Grass, and Foggy Mountain Cloggers. Activities include instrument workshops, country dances, field picking, swimming, fishing, and camping. Rough camping is free with the purchase of a three-day ticket; there is a charge for water/electric sites and single-night camping. Three-day tickets $35 in advance, $42 at the gate. Single-day tickets $18 to $24. Pets are $10 each. Free parking for daily festival attendees.
russue@pemivalleybluegrass.com
http://www.pemivalleybluegrass.com

Prescott Park Arts Festival, Prescott Park, Portsmouth, NH, (603) 436-2848. The festival is made up of several concert series. All shows at noon, unless otherwise noted. The Sunday at Noon concerts present some of the best local entertainment and offer an ideal way to spend a lazy Sunday afternoon. The Wednesday Night Concert Series features such a range of music and dance that there's something for everybody. Thursdays at noon from July 11 through Aug. 15 feature Sandy Martin singing the hits of Patsy Cline, a perennial park favorite back by popular demand! Free.
http://www.artfest.org
July 28, Seacoast Wind Ensemble, the region's only wind ensemble performs Broadway and traditional standards.
August 4, Tom Pirozolli, the guitar man and song interpreter who has been a staple of the acoustic scene for more than 25 years.
August 7, 14, and 21, at 8 p.m., Pink Floyd's "The Wall," singer Bill Butler and his band perform the rock classics.
August 11, T.S. Baker and Friends, new solo material from her debut solo CD.
August 18, Carri Coltrane, the region's most popular vocalist presents her unique blend of standards, jazz and original material.

Prescott Park Folk Fest, Prescott Park, Portsmouth, NH, (603) 436-2848. The festival, held on Aug. 24, from 3 to 9 p.m., is one of the many events to fall under the banner of Prescott Park's Art Festival. Join the region's favorite acoustic performers in this day-long celebration of American music. Performers include Gayle Anderson & Bob Grahm, Tom Richter, Curt Bessette, Cosy Sheridan, High Range, Rachel Davis & Brett Hartenbach, and Slaid Cleaves.
http://www.dlclive.com

RHODE ISLAND

Newport Folk Festival, Fort Adams State Park, Newport, RI, (401) 847-3700. This year's festival takes place on Aug. 2, 3, and 4. Contemporary voices that carry and stalwart legends of folk music converge on four stages. Family Stage schedule for both days to be announced. Tickets available through Ticketmaster at (866) 468-7619, or in person at the festival office, 770 Aquidneck Ave., Middletown, RI. Tickets $25 for Fri. event; single-day general admission tickets are $55 for Sat. and $45 for Sun.; combined Sat. and Sun. tickets are $90, but only a limited number are available. Tickets for children under 12 are $5 per day.
http://www.newportfolk.com
Aug. 2, at 8 p.m., an evening with Kate and Anna McGarrigle and special guest Geoff Muldaur at the Hotel Viking Ball Room.
Aug. 3, from 11:30 a.m. to 6:30 p.m., Bob Dylan, Shawn Colvin, Joretha Brooke, John Gorka, The Waifs, Rosie Ledet on the Fort Stage; Borders Stage features Maura O'Connell, Slaid Cleaves, Rani Arbo and Daisy Mayhem, and a star-studded Song Circle; Roots Stage features Mark Erelli, Pastures of Plenty, Rachael Davis, Josh Ritter, Jabe Beyer, and Dennis Brennan.
Aug. 4, from 11:30 a.m. to 6:30 p.m., Arlo Guthrie, Dar Williams, Bruce Cockburn, The Blind Boys of Alabama, Richard Shindell, and Melissa Ferrick on the Fort Stage; Borders Stage features Gigi, The Hackberry Ramblers, Laurie Lewis, and the daily Song Circle; Roots Stage features Maybe Baby, Alastair Moock, Kris Delmhorst, The Resophonics, and Deb Talan.

Providence Performing Arts Center, 220 Weybosset St., Providence, RI, (401) 331-2211. Tickets available through Ticketmaster at (617) 931-2000.
Aug. 20, at 8 p.m., Jethro Tull. Tickets $28 to $48.

Rhythm & Roots Festival, Ninigret Park, Rte. 1, Charlestown, RI, (888) 855-6940. The festival takes place on Aug. 30 and 31, and Sept. 1, and features five stages of music and dance, showcasing Cajun, bluegrass, country, folk, and blues. Balfa Toujours hosts the festivities. When the spirit moves you (and rest assured it will), pop into the huge tent and dance pavilion that surrounds the main stage. Daily instruction is available in case you need to sharpen your groove. There is also a family stage, gourmet ethnic food, and vendors with unique imports. Advance purchase (by Aug. 15) three-day passes are $100 with camping privileges, $70 without camping; $15 for Friday only, $30 for Sat. or Sun. tickets. After Aug. 15, three-day passes are $120 with camping privileges, $85 without, $20 for Friday only, $35 for Sat. or Sun. Free for children under 13.
rhythmtix@aol.com
http://www.rhythmandroots.com
Aug. 30, from 5 to 11 p.m., Candye Kane and the Swinging Armadillos, Tarbox Ramblers, the Dudes, and Sean Ardoin and Zydekool.
Aug. 31, from noon to midnight, performers include The Radiators, Beausoleil avec Michael Duvet, Acoustic Americana, Tarnbox Ramblers, The Derailers, and Aztex.
Sept. 1, from noon to midnight., performers include Delbert McClinton, the Dudes, Nathan and the Zydeco Cha Chas, Steve Riley and the Mamou Playboys, and The Iguanas.

Stepping Stone Ranch, 201 Escoheag Hill Rd., West Greenwich, RI, (401) 397-3725. Camping reservations available for all music festivals. The 14th annual Reggae Fest will be held July 27 and 28. The idyllic country property is available to rent for functions, concerts and events. The Ranch also offers horseback-riding lessons and guided trail rides. An overnight outing will be held Aug. 9 and 10. Riding experience is required, and so is a sleeping bag.
http://www.steppingstoneranch.com

Continued on page 8A

Not Just Any Skinny Ass BBQ Pizza Gets Named After The King. And Even Fewer Get To Use "Aaron".

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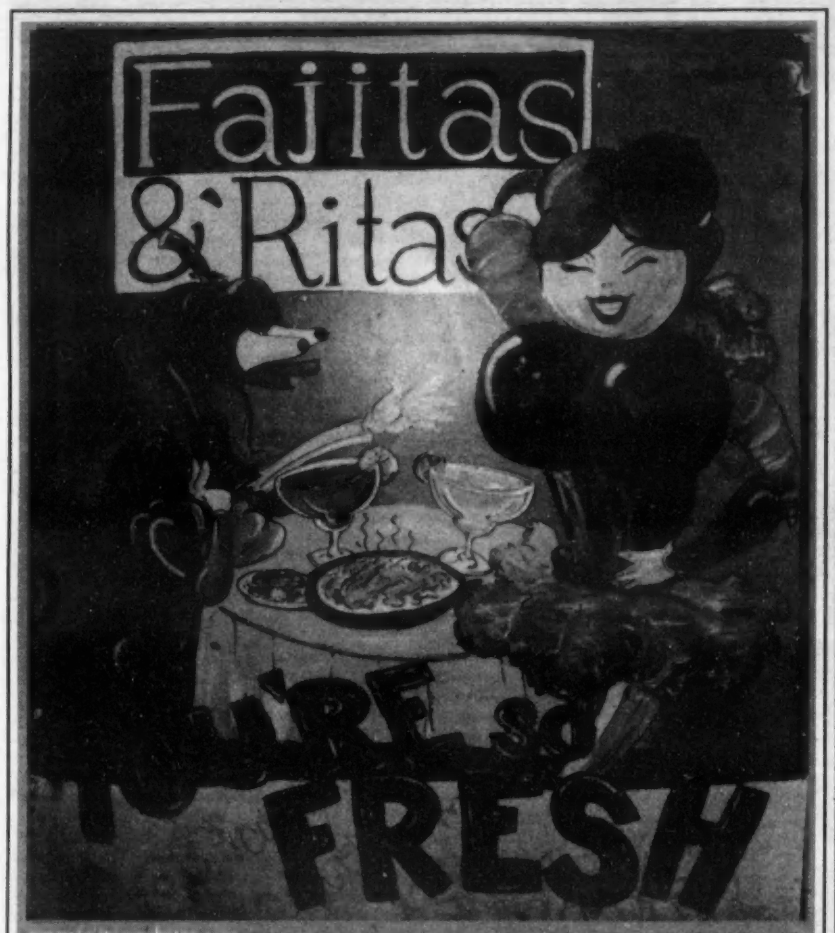

jazz/classical concerts

Continued from page 6A

JAZZ

MASSACHUSETTS

Bob the Chef's, 604 Columbus Ave., Boston, MA, (617) 536-6204. Jazz performances Thurs., Fri., and Sat. nights, plus jazz brunch on Sun.
http://www.bobthechefs.com

Dorothy Curran Concert Series, City Hall Plaza, (617) 635-3607. This Wed.-evening concert series livens up City Hall's stone pavilion. Shows start at 7 p.m. Performers for July 31, and Aug. 21, were not announced at press time. Call for updates.
http://www.cityofboston.com
Aug. 7, US Air Force Jazz Band.
Aug. 14, Big Band Night.

EcoTarium, 222 Harrington Way, Worcester, MA, (508) 929-2700. "Jazz at Sunset" concerts are on the Sundial Plaza. Performances will be moved inside in the event of rain. Bring a picnic or buy refreshments here. Seats usually fill up quickly, but you can bring your own blankets and lawn chairs. Concerts on Fri. at 6:30 p.m. Tickets $16, free for children under 12.
info@ecotarium.org

Les Zygomates, 129 South St., Boston, MA, (617) 542-5108. Live jazz accompanies your dining experience Tues. through Sat. starting at 8:30 p.m. The Alvin Terry Trio performs on Tues. No cover, except for special events.
http://www.winebar.com

Maudslay Arts Center Summer Concert Series, Maudslay State Park, Curzon Mill Rd., Newburyport, MA, (978) 499-0050. Who says bigger is better? Maudslay has earned a reputation as a "mini Tanglewood." Attendees are encouraged to picnic on the lawn or dine on the patio by candlelight. Sat.-evening shows start at 7 p.m. Tickets $15 for patio seating, $12 for lawn seating, free lawn seating for children under 13. Sun.-afternoon concerts start at 2 p.m. Tickets $8, free lawn seating for children under 13. Advance tickets available by calling the Firehouse Box Office at (978) 462-7336.

Saturday Evening Concert Series
July 27, The New Black Eagle Jazz Band.
Aug. 10, Turkey Hollow.
Aug. 17, Mike Monaghan & Friends.
Aug. 24, Don Campbell Band.

Sunday Afternoon Family Concert Series
Aug. 11, Paul Broadnax Quintet.
Aug. 18, Italian Serenaders, a special benefit for the Link House. Italian luncheon at noon. Tickets $25 for luncheon and concert, $15 for patio seating for concert only, $12 for lawn seating.
Aug. 25, Bill Staines.

Metro South Jazz Festival, Marciano Stadium, Brockton, MA, (508) 580-7109. Fourth annual festival is on July 27 from 3 to 9 p.m. The Count Basie Orchestra headlines. Plus, the Yellowjackets, and the Rebecca Parris Trio. Tickets $25 to $100.
http://www.metrosouthjazzfest.com

New England Jazz Festival, Mashpee, MA, (508) 477-2580. This year's festival takes place Aug. 23, 24, and 25. Tickets are $38 for adults, $35 for seniors, $18 for children 18 and under.
http://www.bochcenterarts.com/
Aug. 23, at 6 p.m., Freddy Cole Quartett.
Aug. 24, at 8 p.m., John Pizzarelli Trio.
Aug. 25, at 2 p.m., Preservation Hall Jazz Band.

***Phoenix*/FNX Jazz Series,** Hatch Shell on the Charles River Esplanade, Boston, MA. Groove-infested performances are on Sun. evenings from from 5 to 7 p.m. Arriving early is a good idea, as these concerts tend to be well attended.
Check the FNX radio Web site for updates.
http://www.fnxradio.com
July 29, Myanna with special guest Wannetta Jackson.
Aug. 4, Frankie V.
Aug. 11, TBA.

The Regattabar, Charles Hotel, Harvard Sq., Cambridge, MA, (617) 876-7777. Check the weekly *Phoenix* for latest schedule information. Tickets $12 to $20.
http://www.concertix.com
Aug. 22, 23, and 24, at 8 and 10:30 p.m., The Kenny Barron/Stefon Harris Duo.

Roslindale Music Series, Adams Park, Washington St., Boston, MA, (617) 635-3911. City-sponsored concerts on Thurs. from 6 to 8 p.m. Free.
http://www.cityofboston.gov/calendar/search_calendar.asp
July 25, Jump City.
Aug. 1, The Marshalls.
Aug. 8, Skip Smith Group.

Ryles Jazz Club, 212 Hampshire St., Inman Sq., Cambridge, MA, (617) 876-9330. A long-standing Cambridge jazz spot, featuring live music six nights a week and Sun. jazz brunches from 10 a.m. to 3 p.m. The upstairs area features salsa and merengue dancing on Thurs, "Brazilian Night" on Fri., and swing dancing on Sat. Shows are at 9 p.m. Tickets $7 to $12. Check the weekly *Phoenix* listings for the latest information.
http://www.rylesjazz.com

Scullers Jazz Club, DoubleTree Guest Suites Hotel, 400 Soldiers Field Rd., Allston, MA, (617) 562-4111. Call the club or check the weekly *Phoenix* listings for updated information. Live jazz Tues., Wed., and Thurs. (and an occasional Mon.) at 8 and 10 p.m., on Fri. and Sat. at 8 and 10:30 p.m., and on Sun. at 7 and 9 p.m. Tickets $12 to $57. Tickets also available through Ticketmaster.
http://www.scullersjazz.com
Aug. 1, 2, and 3, Eddie Palmieri.
Aug. 9 and 10, Jimmy Scott.
Aug. 16 and 17, Dianne Schuur.
Aug. 22, 23, and 24, The Ray Brown Trio with Marlena Shaw.

Sunday Evening Jazz and Gospel, First Church in Cambridge, 11 Garden St., Harvard Sq., Cambridge, MA, (617) 547-2724. Jazz and gospel concerts, featuring the Carolyn Wilkins Trio and guest choirs, continue through the summer on Sun. at 5:30 p.m. Donations appreciated.

Tanglewood Jazz Festival, West St., Lenox, MA, (617) 266-1492 for information or (617/888) 266-1200 for tickets. Reserved seats $29 to $60; lawn tickets $14 to $22.
http://www.bso.org
Aug. 30, at 8 p.m., Arturo Sandoval and his Orchestra; Nestor Torres, at Ozawa Hall.
Aug. 31, at 1:30 p.m., Organ Summit with Jimmy McGriff Quartet and The Joey DeFrancesco Trio with special guest David "Fathead" Newman, at Tanglewood Theater. Aug. 31, at 3 p.m., Marian McPartland's "Piano Jazz," with guest Sir Roland Hanna, at Ozawa Hall.
Aug. 31, at 8 p.m., Diana Krall and her trio, Roy Haynes and Birds of a Feather: A Tribute to Charlie Parker with Kenny Garrett, Christian McBride, Roy Hargrove, and Dave Kikoski, at the Koussevitsky Shed.
Sept. 1, at 2 p.m., The Roy Hargrove Quintet, Roberta Gamborini, at Ozawa Hall, at 8 p.m., The Dave Brubeck Quartet, at Ozawa Hall.

Wally's Café, 427 Mass Ave, Boston, MA, (617) 424-1408. Since 1947, this dark and smoky mecca for jazz purists has been a breeding ground for local talent and a mainstay for more-established musicians (evidence lies in the snapshots on the walls by local photographer Lori Lodwick). The drinks are cheap, there's no cover charge, and the music is stellar, so you can't lose. Music runs from 9 p.m. to 2 a.m. On Mon., blues jam; Thurs., Latin jazz; Fri. and Sat., bebop and modern jazz; Sat. at 3 p.m., Berklee School of Music professionals (last Sat. of the month, jazz poetry fest); Sun. from 3:30 to 7:30 p.m., jazz jam session, at 9 p.m., jazz fusion. Open Mon. through Sat. from 9 a.m. to 2 a.m., and on Sun. from noon to 2 a.m. No cover. No credit cards.
http://www.wallyscafe.com

Wonder Bar, 186 Harvard Ave., Allston, MA, (617) 351-2665. This sleek bistro and jazz bar radiates a sophisticated, candle-flickering ambiance (when the bar isn't too crowded). No sneakers allowed. Regularly featured musicians include: Sun. and Mon., Joe McMann; Tues., Mike McKenna and Trio; Wed., Leo Blanco; Thurs., the Grant Langford Quintet; Fri., Johnny Chronic Chronicles; and Sat., the Rusty Scott Quartet. Performances nightly from 9:30 p.m. to 1:30 a.m. No cover; always 21-plus.

RHODE ISLAND

JVC Jazz Festival Newport, Newport, RI, (401) 847-3700. Festival will be held Aug. 9, 10, and 11. The groove gets going on Fri. with the Opening Night Gala featuring Tony Bennett. Tickets are $30 to $85. Over the next two days, steamy funk and sophisticated rhythms stream from two stages at Fort Adams State Park from 11:30 a.m. to 6:30 p.m. Reserved seating available. Tickets $65 to $75. General admission is $48 in advance and $53 at the gate, if available; $5 for children under 12. All tickets available at Ticketmaster outlets, through the festival Web site, or in person at the festival office, 770 Aquidneck Ave., Middletown, RI.
http://www.festivalproductions.net/jvc/jvcnewpmain.html
Aug. 9, at 8 p.m., Opening Night Gala with Tony Bennett, at the Newport Casino at the International Tennis Hall of Fame.
Aug. 10, on the Fort Stage: Tony Bennett; Cos of Good Music conducted by Bill Cosby; Dave Holland Quintet featuring Robin Eubanks, Billy Kilson, Steve Nelson, and Chris Porter; Oleta Adams; Preservation Hall Jazz Band. On the Mercedes Benz Pavilion: Greg Osby Quartet featuring Jason Moran; Ballin' the Jack; Preservation Hall Jazz Band; Sex Mob; Yerba Buena.
Aug. 11, on the Fort Stage: Isaac Hayes; Arturo Sandoval; Nicholas Payton Quintet with special guest James Carter; Karl Denson's Tiny Universe; Lea DeLaria. On the Mercedes-Benz Pavilion: David S. Ware; Bullfrog featuring Kid Koala; Anticalos Afrobeat Orchestra; The Holmes Brothers.

Providence Jazz & Blues Festival, Waterplace Park, Providence, RI, (401) 621-1992. Two-day weekend festival on Sept. 13 and 14 at various locations throughout the city. Free and open to the public. See Web site for more information.
info@caparts.org
http://www.caparts.org

VERMONT

Southern Vermont Art Center, West Rd., Manchester Village (off Rts. 7 or 30), VT, (802) 362-2522. Offers jazz concerts throughout the summer as part of the Green Mountain Jazz Festival. All shows at 7:30 p.m. Tickets $35 to $45.
http://www.svac.org
Aug. 10, John Pizzarelli.
Sept. 28, The Dukes of Dixieland.

CLASSICAL

MASSACHUSETTS

Boston Lyric Opera, (617) 542-4912. The Boston Lyric Opera presents Community Preview Programs throughout the summer leading up to the performance of *Carmen* on Sept. 20 and 21 at 7 p.m. on Boston Common. Preview Programs provide an introduction to opera with a singer and pianist. Multilingual study guides and reading lists provided. All programs last one hour unless otherwise noted. Free.
http://www.blo.org
July 25, at 6:30 p.m., Jamaica Plain Branch Library, 12 Sedgwick St., Jamaica Plain.
July 26, at noon, Perkins Community Center, 155 Talbot Ave., Dorchester.
July 29, at 7 p.m., South Boston Branch Library, 646 E. Broadway, South Boston.
July 31, from 5:30 to 8:30 p.m., Museum of Fine Arts.
Aug. 12, at 7 p.m., Hyde Park Branch Library, 35 Harvard Ave., Hyde Park.
Aug. 13, at 10 a.m., Jackson-Mann Community Center, 500 Cambridge St., Allston.
Aug. 14, at 6:30 p.m., Allston Branch Library, 300 N. Harvard Ave., Allston.
Aug 15, at noon, Children's Museum.
Aug 20, from 11 a.m. to 2 p.m., Arts on the Arcade, City Hall Plaza.
Aug. 22, at 7 p.m., Lower Mills Branch Library, 27 Richmond St., Dorchester.
Aug. 27, at 6 p.m., South End Branch Library, 685 Tremont St.
Aug. 28, at 7 p.m., Adams St. Branch Library, 690 Adams St., Dorchester.
Sept. 5, at 2 p.m., Boston Public Library.
Sept. 6, at 6 p.m., Red Oak Community Center, 885 Washington St., Chinatown.

Federal Reserve Bank of Boston 2002 Summer Midday Concert Series, 600 Atlantic Ave., Boston, MA, (617) 973-3453. Performances are on Thurs. at 12:30 p.m. in the Federal Reserve Bank auditorium and last about 40 minutes. Free.
http://www.bos.frb.org
July 25 and Aug. 1, OperaFest, featuring different semi-staged arias from world favorite operas and selections from the music of Broadway.

Gore Place, 52 Gore St., Waltham, MA, (781) 894-2798. Summer concerts are in the Carriage House and are offered every Wed. through Aug. 14. Concerts begin at 7:30. Tickets $12, free for members.
http://www.goreplace.org
July 31, the Brass Connection. Program includes Holst's Second Military Suite in F and J.S. Bach's *Sheep May Safely Graze*, among others.
Aug. 7, the Gabrielli Strings, performing Wolf's Italian Serenade; Mozart's Quartet for Flute & Strings in D, K.285; the Dohnanyi Serenade for String Trio; and the Schumann String Quartet No. 3 in A, Op. 41.
Aug. 14, David Newsam/John Muratore Duo performing works by composer Fernando Sor, H. Villa-Lobos, Laurindo Almeida and Argentine composer Astor Piazzolla. The program will include solo works by Emilio Pujol and American composers Andrew York and Lou Harrison.

Longy School of Music, Edward M. Pickman Concert Hall, 27 Garden St., Cambridge, MA, (617) 876-0956, ext. 500. A wide variety of concerts and series featuring students, faculty, and visiting performers. Most concerts are at 8 p.m. in Pickman Hall, and are free unless otherwise noted. The 12 O'Clock series takes place at noon on Wed. through June. The International Baroque Institute at Longy has performances from July 21 through 27. For ticketed events, box office is open Mon. through Fri. from 9 a.m. to 5 p.m.
music@longy.edu

classical concerts

http://www.longy.edu
July 25, Il Pastor Fido, an evening of vocal and instrumental chamber music.
July 26, at 1 p.m., Il Palazzo Incantato.
July 26, at 8 p.m., Il Trionfo Dell'Onore, chamber music featuring Collegium Atlantis and guests. Admission $12, $7 for students and seniors.
July 27, Grand Finale: Teatro Armonico Spirituale, a performance with food, dance, vocal and instrumental intermezzi, orchestra and more. Admission $15, $10 for students and seniors.
Aug. 9, Longy Summer Orchestra conducted by Jeffrey Rink.

Masterworks Chorale Summer Sing, 32 Marrett Rd. (Rte. 2A), Lexington, MA, (781) 235-6210. All are invited to join the singing. Music scores are provided, but participants are welcome to bring their own. Performances on Tues. at 8 p.m. Admission $9, discounts for students and seniors.
info@masterworkschorale.org
http://www.masterworkschorale.org
July 30, Mozart's Requiem.
Aug. 6, Fauré's Requiem.
Aug. 13, Bach's Mass in B minor.
Aug. 20, Duruflé's Requiem.

Methuen Memorial Music Hall, 192 Broadway (Rte. 28), Methuen, MA, (978) 685-0693. The Music Hall presents organ recitals performed on the 84 stops, 115 ranks, and 6027 pipes of the 1853 Walcker Great Organ. Concerts are Wed. at 8 p.m.; doors open at 7:30 p.m. Recitals last an hour and a half with a 15-minute intermission. Tickets $7, $2 for children under 12.
mmmh@mmmh.org
http://www.mmmh.org
July 31, Erik Wm. Suter.
Aug. 7, Yuko Hayaski.
Aug.14, Thomas Heywood.
Aug. 21, Stephen Tharp.
Aug. 28, Frederick Hohman.
Sept. 4, Sean Redrow.

Music at Eden's Edge, Hammond Castle Museum, 80 Hesperus Ave., Gloucester, MA, (978) 283-2080. A series of chamber-music concerts through Sept. 15 at the Hammond Castle Museum in Gloucester, the King Hooper Museum in Marblehead, and the St. John's Episcopal Church in Beverly Farms, plus two new venues, the Castle Hill Concert Barn in Ipswich and Danvers' Northshore Unitarian Universalist Church, where MEE's Senior/Family Series will take place. Call or visit the Web site for schedule, program, and ticket information.
http://northshore.shore.net/~pyghill/mee/welcome.htm
Aug. 13, at 2 p.m. in Danvers; Aug. 17, at 8 p.m. in Ipswich; and Aug. 18, at 7:30 p.m. in Gloucester, "August Fours," featuring violinist Arturo Delmoni. Program includes Beethoven's String Quartet No. 4 in C minor, Op. 18; Ysaÿe's Sonata for Violin Solo, Op. 27, No. 4; and Schubert's String Quartet No. 14 in D minor, "Death and the Maiden."
Sept. 24, at 2 p.m. in Danvers; Sept. 27, at 8 p.m. in Ipswich; and Sept. 28, at 8 p.m. in Marblehead, "Five for Autumn," featuring violinist Eric Rosenblith. Program includes Smetana's Quartet "From My Life"; Donald Martino's A Set for Clarinet; and Brahms' Quintet for Clarinet and Strings in B minor, Op. 115.

Old West Organ Society, Old West Church, 131 Cambridge St. (near Gov't Ctr.), Boston, MA, (617) 227-5088. Through Aug. 27, recitals on Old West's internationally famous C.B. Fisk organ on Tues. at 8 p.m. Donations accepted.

Opera Aperta, Tsai Performance Center, Boston University, Boston, (617) 353-8725. Roberta Pearle Lamb is the company's executive director. Craig Smith and the Orchestra of Emmanuel Music accompany the fully staged production of Mozart's *Don Giovanni*, featuring Nikolas Nackley and Don Ottavio. Performances on Aug. 1, 3, 5, 7, and 9 at 7:30 p.m., and on Aug. 11 at 2:30 p.m. Tickets are $25 to $60.
http://www.opera-aperta.org

Society for Historically Informed Performance (SoHIP), (508) 212-6038. Through Aug. 8, all concerts are at 8 p.m. Tues. concerts are at St. Peter's Episcopal Church, 320 Boston Post Rd., Weston; Wed. concerts are at Trinity Church, 124 River Rd., Topsfield; and Thurs. concerts are at Emmanuel Church's Lindsay Chapel, 15 Newbury St., Boston. Tickets $14, $10 for seniors and students. Call for program information and schedules.
http://www.sohip.org

WCRB Classical Series at the Hatch Shell, Hatch Shell, Charles River Esplanade, Boston, MA, (781) 893-7080. Through Aug. 28, concerts are on Wed. at 7:30 p.m. Free.
http://www.wcrb.com
July 31, New England Conservatory Youth Chorale.
Aug. 7, Metro Wind Symphony.
Aug. 14, Longwood Symphony.
Aug. 21, Massachusetts Allstate Community Honors Band.
Aug. 28, The Hillyer Festival Orchestra.

BERKSHIRES

Aston Magna Festival, St. James's Church, Main St. (Rte. 7) and Taconic Ave., Great Barrington, MA, (800) 875-7156. This chamber-music series, under the artistic direction of Daniel Stepner, features Baroque and early Romantic music performed on period instruments. Concerts begin at 6 p.m. Tickets $20 day of the show, free for children six to 12 with the purchase of an adult ticket; call for discounts.
info@astonmagna.org
http://www.astonmagna.org
July 28, "The Italian Trio Sonata," featuring violinist Stanley Ritchie and harpsichordist Elisabeth Wright. Program includes works by Frescobaldi, Marini, Rossi, and Corelli, among others.
Aug. 4, "Bach and Purcell," featuring sopranos Nancy Armstrong and David Ripley, and an ensemble led by Daniel Stepner. Program includes Bach's Bradenburg concerto No. 2 and *Ich habe Genug*; and Purcell's *Indian Queen*.

Berkshire Choral Festival, Rovensky Concert Shed, Berkshire School, Rte. 41, Sheffield, MA, (413) 229-8526. The 200 singers of the Berkshire Choral Festival are accompanied by the Springfield Symphony Orchestra. Concerts are on Sat. at 8 p.m. with PREPs pre-concert talks at 6:45 p.m., through Aug. 10. Concerts are preceded by talks by eminent musicologists. Tickets $20 to $30.
bcf@choralfest.org
http://www.choralfest.org
July 27, J. Reilly Lewis conducts Haydn's *The Creation*.
Aug. 3, Vance George conducts Verdi's *Four Sacred Pieces*; Handel's *Zadok the Priest*; and Mozart's *Coronation Mass*.
Aug. 10, Jane Glover conducts Brahms's Requiem.

Berkshire Opera Company, Koussevitzky Arts Center, Berkshire Community College, Pittsfield, MA, (413) 544-9000. Performances are on Thurs. and Sat. at 8 p.m., and on Mon. at 2 p.m., unless otherwise noted. Tickets are $20 to $60.
info@berkop.org
http://www.berkop.org
Aug. 1, 3, 5, and 9, *The Turn of the Screw*, conducted by Joel Revzen and directed by Ron Daniels.
Aug. 14 through 17, and 21 through 23, at 11 a.m., *The Three Little Pigs*. A children's opera featuring the music of Mozart. Performances by the 16 members of the Resident Art Program.

Mohawk Trail Concerts, Federated Church, Rte. 2, Charlemont, MA, (413) 625-9511. Friday concerts are at Hills Chapel, Smith College, Northampton. Saturday concerts are at Federated Church, Charlemont. All concerts are at 8 p.m. Tickets $16, $14 for seniors, $8 for students and children.
info@mohawktrailconcerts.org
http://www.mohawktrailconcerts.org
July 26 and 27, Bolcom & Morris, "These Foolish Things," A Hundred Years of Cabaret. Admission $20. Both shows are at the Federated Church in Claremont.
Aug. 2 and 3, Four Fabulous Females! Featuring soprano Maria Ferrante, flutist Carol Wincenc, cellist Adriana Contino, and pianist Estela Olevsky. Program includes the music of Bach, Barber, and de Falla.
Aug. 9 and 10, Archguitar Duo with Peter Blanchette and Jean Chaine, and special guest tenor Peter Shea. Performance includes the music of Bach, Foster, Sousa, and Morricone.

Musicorda Summer Music Festival, Chapin Auditorium, Mount Holyoke College, Rte. 116, South Hadley, MA, (413) 538-2590. The directors are Jackie Melnick and Terry Taraspulsky. Concerts on Fri. at 8 p.m., except as noted. The Young Artist Series also presents concerts on Sun. at 8 p.m., and on Wed. at 4 p.m., through Aug. 10. Tickets $20, $18 for seniors, $10 for students, free for children under 18, $7 for Young Artist concerts.
musicorda@aol.com
http://www.musicorda.org
July 26, a Beethoven, Mendelssohn, and Shostakovich program featuring pianist Michael Adcock, and cellists Ronald Leonard and Carol Ou.
Aug. 2, the St. Petersburg String Quartet plays Martini, Mozart, Schoenfield, and Szymanowsi, featuring violinists James Buswell and Andrew Jennings.
Aug. 9, a Beethoven, Mendelssohn, Ravel, and Schulhoff program featuring flutist Christopher Krueger, bassist Deborah Dunham, and mezzo-soprano Marjorie Melnick.

Tanglewood/Boston Symphony Orchestra, 197 West St., Lenox, MA, (617) or (888) 266-1200. Tanglewood is the summer home of the Boston Symphony Orchestra. Concerts are in the Koussevitzky Music Shed, except as noted. Performance times are on Sun. at 2:30 p.m. and on other days at 8:30 p.m., except as noted. Tickets to Friday concerts are also good for prelude concerts in Ozawa Hall, but seating there is first come, first served. Tickets for most concerts range from $14 for lawn seats to $76 for box seats. Tickets to Saturday open rehearsals are $15.
http://www.bso.org
July 25, in Ozawa Hall, "2002 Festival of Contemporary Music," featuring the Boston Modern Orchestra Project conducted by Gil Rose with a diverse cast. They perform the concert version of Foss's *Griffelkin*.
July 26, the BSO, conducted by Hans Graf with mezzo-soprano Susan Graham, performs Weber's *Oberon* Overture; Berlioz's *Les nuits d'été*; and Tchaikovsky's Symphony No. 5.
July 27, the BSO, conducted by Jeffrey Tate with pianist Andre Watts, performs Brahms's Piano Concerto No. 2; Ravel's *Valses nobles et sentimentales*; and Elgar's *Cocaigne* Overture.
July 28, the BSO, conducted by Hans Graf featuring pianist Frank Braley, soprano Heidi Grant Murphy, mezzo-soprano Paula Rasmussen, tenor John Mark Ainsley, bass-baritone Jonathan Lemalu, and the Tanglewood Festival Chorus conducted by John Oliver. The program includes Mozart's Piano Concerto No. 20 in D minor, K.466, and Requiem.
July 30, "Tanglewood on Parade," with the BSO, Boston Pops, and Tanglewood Music Center Orchestra conducted by John Williams and Hans Graf. Program includes Ravel's *Daphnis et Chloe*, Suite No. 2; Williams's Music from *Harry Potter and the Sorcerer's Stone*; and Tchaikovsky's *1812* Overture. Fireworks follow the performance.
Aug. 1, in Ozawa Hall, pianist Richard Goode performs Mozart's Sonata in F, K.533/494; Debussy's Four Preludes; Beethoven's Sonata No. 26 in E flat, Op. 81a; and Schubert's Sonata in A, D.959.
Aug. 2, the BSO, conducted by Emmanuel Krivine with pianist Jean-Yves Thibaudet, performs Dukas's *The Sorcerer's Apprentice*; Ravel's Piano Concerto in G; and Rimsky-Korsakov's *Scheherazade*.
Aug. 3, "John Williams 70th Birthday Celebration," with the Boston Pops Orchestra conducted by the man himself.
Aug. 4, "John Williams 70th Birthday Celebration," featuring the BSO conducted by John Williams and special guest, cellist Yo-Yo Ma. Program includes all work by John Williams.
Aug. 6, in Ozawa Hall, the Boston Symphony Chamber Players, conducted by Ludovic Morlot with baritone William Sharp, perform Mozart's Quartet for oboe, violin, viola, and cello, K.370; Harbison's *Words from Paterson*; Dutilleux's *Les citations*; and Brahms's Quintet in B minor for Clarinet and Strings, Op. 115.
Aug. 7, in Ozawa Hall, the Scottish Chamber Orchestra conducted by Joseph Swenson featuring pianist Imogen Cooper and baritone Wolfgang Holzmair. Program includes Mozart's Overture to *La clemenza di Tito* and Piano Concerto No. 18 in B flat, K.456; and Schubert's Symphony No. 3.
Aug. 9, the BSO, conducted by Neeme Jarvi with violinist Joshua Bell, performs Beethoven's Violin Concerto; and

Continued on page 10A

Thompson Island Education Center **Boston Harbor's Crown Jewel**

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classical concerts/dance

Continued from page 9A

Shostakovich's Symphony No. 5.

Aug. 10, the BSO, conducted by Osmo Vanska with Karita Mattila, performs Beethoven's Symphony No. 8 and Scene and Aria; and Sibelius's *Luonnotar* and Symphony No. 5.

Aug. 11, the BSO, conducted by Neeme Jarvi with violist Gil Shahan, performs Tchaikovsky's *Capriccio Italien* and Violin Concerto; and Prokofiev's Symphony No. 5.

Aug. 14, in Ozawa Hall, soprano Karita Mattila and pianist Martin Katz perform songs by Schubert, Strauss, Mahler, Duparc, and Sibelius.

Aug. 15, in Ozawa Hall, the Kalichstein-Laredo-Robinson Trio performs Beethoven's Piano Trio No. 4 in B flat, Op. 11; Kirchner's Piano Trio No. 2; and Brahms's Piano Trio No. 1 in B, Op. 8.

Aug. 16, the BSO, conducted by James Conlon with pianist Emanuel Ax, performs Dvorak's *Carnival* Overture; Mozart's Piano Concerto No. 25 in C; and Dvorak's Symphony No. 7.

Aug. 17, the BSO, conducted by Robert Spano and featuring soprano Valdine Anderson, violinist Pamela Frank, and the TMC Vocal Fellows, performs Saariaho's *Chateau de l'ame*; Barber's Violin Concerto; and Sibelius's Symphony No. 2.

Aug. 18, the BSO, conducted by Sir Neville Marriner with violinist Vadim Repin, performs Mozart's Symphony No. 35; Bruch's Violin Concerto No. 1; and Tchaikovsky's Symphony No. 3.

Aug. 22, in Ozawa Hall, the BSO, conducted by Robert Spano and featuring vocalist Luciano Souza, Afro-Cuban dancer Reynoald Gonzales Fernandez, percussionist and Capoeira dancer Deraldo Ferreira, and Members of the Orquesta La Pasion lead by Mikael Rinquist. Program includes Golijov's *La pasion segun San Marcos*.

Aug. 23, the BSO, conducted by James Conlon with pianist Peter Serkin, performs Mozart's Symphony No. 39, Piano Concerto No. 17 in G, and Symphony No. 36 *Linz*.

Aug. 24, the BSO, conducted by Sir Neville Marriner with cellist Claudio Bohorquez, performs Rossini's Overture to *The Italian Girl in Algiers*; Schumann's Cello Concerto; and Elgar's *Enigma* Variations.

Aug. 25, the BSO, conducted by Sir Roger Norrington and featuring the Tanglewood Festival Chorus conducted by John Oliver. Program to include Beethoven's Symphony No. 9.

Aug. 26, the Boston Pops Esplanade Orchestra conducted by Keith Lockhart performs a sing-along to *The Sound of Music*, and a tribute to Richard Rodgers.

Tanglewood Music Center, 197 West St., Lenox, MA, (413) 637-5165. The Tanglewood Music Center trains emerging professional musicians, who present concerts throughout the summer. Concerts are in Ozawa Hall, except as noted. Tickets generally $6 to $10; they're not available until one hour before concert time.
http://www.bso.org

July 27, at 6 p.m. in the Theatre, the TMC Prelude Concert.

July 28, at 10 a.m., Chamber Music.

July 28, at 8:30 p.m., a program of new works for small chorus by TMC Fellowship Composers.

July 30, at 2 p.m., "Tanglewood on Parade," an afternoon filled with vocal and instrumental chamber music.

Aug. 3, at 11 a.m., BUTI Wind Ensemble, followed by the BUTI Orchestra at 2:30 p.m.

Aug. 4, at 10 a.m., Chamber Music.

Aug. 5, at 10 a.m., Chamber Music followed by The Phyllis and Lee Coffey Memorial Fund Concert at 8:30 p.m. Program includes Satie's *Socrate* and Stravinsky's *Renard*.

Aug. 10, at 11 a.m., Youth Concert.

Aug. 11, at 10 a.m., Chamber Music.

Aug. 12, at 8:30 p.m., TMCO and TMC Vocal Program conducted by Federico Cortese and directed by Mark Astafan. Program to include Bernstein's *Trouble in Tahiti*.

Aug. 17, at 2:30 p.m., BUTI Orchestra.

Aug. 18, at 10 a.m. and 8:30 p.m., Chamber Music.

Aug. 19, at 8:30 p.m., The Daniel and Shirlee Cohen Freed Concert, featuring the Tanglewood Music Center Orchestra conducted by James Conlon. Program includes Hindemith's Concert Music for strings and bass, Op. 50; and Mahler's Symphony No. 4.

Williamstown Chamber Concerts, P.O. Box 287, Williamstown, MA, (413) 458-8273. All concerts Tues. at 8 p.m. Call for ticket information.

Aug. 6, Quartetto Casals String Quartet.

Aug. 13, David Finkel and Wu Han.

Aug. 20, Moscow String Quartet.

Aug. 27, Avanti Winds.

CAPE COD AND ISLANDS

Cape and Islands Chamber Music Festival, Cape Cod, MA, (800) 229-5739. The annual festival takes place at several locations on Cape Cod. Tickets $25, $22 for seniors, $15 for students, free for 18 and under. All concerts at 8 p.m. unless otherwise noted.
http://www.capecodchambermusic.org

Aug. 6 and 7, Chatham Chamber Singers and the Borromeo String Quartet perform Mozart's *Ave Verum Corpus*, and Clarinet Quintet, Beethoven's *Elegiac Song*, Mendelssohn's *Songs for the Open Air*, and Composer-in-Residence Osvaldo Golijov's *Dreams and Prayers of Isaac the Blind*. At Brewster Baptist Church on Aug. 6 and 1st Congregational Church, Chatham, on Aug. 7.

Aug. 9 and 10, pianist Jonathan Biss, violinist Miriam Fried, and cellist Bernard Greenhouse perform Beethoven's Fantasy for Solo Piano, Op. 77, Violin Sonata in C minor, Op. 30, and Piano Trio, Op. 97 (*Archduke*). At 1st Congregational Church, Wellfleet, on Aug. 9 and Tilden Arts Center at Cape Cod Community College, West Barnstable, on Aug. 10.

Aug. 13 and 14, Kuss Quartet, Borromeo String Quartet, and double bassist Don Palma perform Brahms's String Quartet No. 3 in Bb, Op. 67, Golijov's *Nonet*, and Dvorak's Bass Quintet, Op. 77. At Brewster Baptist Church on Aug. 13 and 1st Congregational Church, Chatham, on Aug. 14.

Aug. 16 and 17, violinist Nicholas Kitchen, violist Paul Neubauer, cellists David Finckel and Yeesun Kim, and pianist Wu Han perform Schumann's Folk Pieces for Viola and Piano, Prokofiev's Cello Sonata, and Brahms's Piano Quartet in G minor. At 1st Congregational Church, Wellfleet, on Aug. 16 and Lillie Auditorium, Woods Hole, on Aug. 17.

Aug. 18, at 3 p.m., music from China performed as part of "Chamber Music from other Cultures." At Brewster Baptist Church.

Aug. 20 and 21, violinist Corey Cerovsek, violist Paul Neubauer, cellist David Finckel, and pianist Wu Han perform Mozart's Duo in G Major, Scriabin's Piano Pieces, and Arensky's Trio. At Brewster Baptist Church on Aug. 20 and 1st Congregational Church, Chatham, on Aug. 21.

Aug. 23 and 24, violinist Corey Cerovsek, violist Kim Kashkashian, pianist Jeremy Denk, and Borromeo String Quartet perform Strauss's Violin Sonata, Mozart's Viola Quintet in C major, and Chausson's Concerto for Violin, Piano, and String Quartet. At 1st Congregational Church, Wellfleet, on Aug. 23 and Lillie Auditorium, Woods Hole, on Aug. 24.

Aug. 25, at 4 p.m., Grand Finale Concert. Soprano Dawn Upshaw, pianist Margo Garrett, clarinetist Todd Palmer, and Borromeo String Quartet perform Schubert's *Shepherd on the Rock*, Mussorgsy's Nursery Songs, songs of Golijov, and Schumann's Piano Quintet. At Tilden Arts Center. Tickets $35 to $55.

Cape Symphony Orchestra, 712A Main St., Yarmouth, MA, (508) 362-7916. Conducted by Royston Nash, this 40-year-old Cape Institution is ready for the summer. All show venues and times vary.
capeadmin@capesymphony.org
http://www.capesymphony.org

July 27, at 7 p.m., "Mashpee Night at the Pops," at Mashpee Commons. Free admission with fireworks following the show. Rain date July 28.

Aug. 24, during the day, "Pops in the Park," at Eldrege Park, on Route 28 in Orleans. Bring a picnic. Table seats $55, chair seats $20, tickets cost an extra $5 the day of the show.

Aug. 31, at 7 p.m., "Pops Goes Summer," at Barnstable County Fairgrounds, Route 151, East Falmouth. Free admission to fairgrounds, with reserved tables available from $250 to $350. Tables seat 10 and come with two bottles of wine and a canape platter.

Sept. 15 and 16, the Cape Symphony presents the Royal Choral Society from England. They will perform Sir Edward Elgar's *The Dream of Gerontius*. At the BHS Performing Arts Center, 744 West Main St., Hyannis.

Martha's Vineyard Chamber Music Society, Box 4189, Vineyard Haven, MA, (508) 696-8055. Monday concerts are at the Old Whaling Church on Main Street, in Edgartown. Tuesday concerts are at the Chilmark Community Center on State Road, in Chilmark. Both venues are wheelchair-accessible. All concerts begin at 8 p.m. Tickets $20, free for students.
http://mvcms.vineyard.net

July 29 and 30, Piano Quartet Premiere, featuring pianist Delores Stevens, violinist Curtis Macomber, cellist Caroline Worthington, and violist Scott Woolweaver. Program includes Mendelssohn's Piano Quartet in B minor, No. 3, Op. 3.

Aug. 5 and 6, the Colorado Quartet with pianist Dolores Stevens perform Haydn's String Quartet in D minor, Op. 76; Bartok's String Quartet No. 6; and Brahms's Piano Quintet in F minor, Op. 34.

Aug. 13 and 14, an Evening of Schubert and Brahms. Program includes Brahms's Piano Quartet in G minor, No. 1, Op. 25; and Schubert's Piano Quintet in A, Op. 114.

Aug. 20, the Claremont Trio, featuring Young Concert Artists winners. Program includes Beethoven's Piano Trio in E major, Op. 1, No. 1; Schoenfield's Cafe Music; and Shostakovich's Piano Trio in E minor, No. 2, Op. 67.

MAINE

Bar Harbor Music Festival, Bar Harbor, ME, (207) 288-5744. The festival's artistic director is Francis Fortier. Concerts are generally at 8:15 p.m. Tickets $20 and $22 for buffet performances, $12 for students and seniors. Call for program, venues, and schedule information.
http://www.barharborinfo.com/

July 26, Bar Harbor Festival String Orchestra.

July 27, Harlod A. Lund Memorial Concert with the Bar Harbor Festival String Orchestra.

July 28, Festival Gala with the String Orchestra.

Bowdoin Summer Music Festival, Bowdoin College, Brunswick, ME, (207) 725-3895. All MusicFest events are on Fri. at 8 p.m. at Crooker Theater, Brunswick High School. Tickets $25. All Upbeat! events are on Wed. at 7:30 p.m. at Crooker Theater; admission $15. Check Web site for more information. The Charles E. Gamper Festival of Contemporary Music is July 25, 27, and 28 at 7:30 p.m. at Kresge Auditorium; suggested donation $10.
info@summermusic.org
http://www.summermusic.org

July 26, Takako Yoshida's Sonata in D minor for Violin and Piano, Mozart's Serenade in C minor for Winds, and Schumann's String Quartet in A minor.

Aug. 2, Debussy's *Dances Sacree et Profane*, Wagner's *Siegfried Idyll*, and Brahms's Piano Trio in C.

Portland Opera Repertory Theatre, Merrill Auditorium, Portland City Hall, Portland, ME, (207) 767-0773. Bruce Hangen is the artistic and general director. Venues and times vary. Call for pricing details.
portopera@aol.com
http://www.portopera.org

July 25 and 27, at 7:30 in Merrill Auditorium, Charles Gounod's *Faust*. Sung in French with English supertitle projections. Admission $24 through $54. A special matinee rehearsal on July 23, at 2 p.m., with only balcony seating for $25.

Portland Symphony Orchestra, Merrill Auditorium, Portland, ME, (207) 842-0800. Performances begin at 7:30 p.m. Tickets $20 to $68.
psobox@portlandsymphony.com
http://www.portlandsymphony.com

Sept. 21, at Merrill Auditorium, A Festive Overture, featuring bassist Malcolm Smith, mezzo-soprano Margaret Yauger, tenor Ray Bauwens, soprano Sarah Griffith, and organist Ray Cornils. Program includes Smith's *The Star-Spangled Banner*; Barber's *Toccata Festiva*, Op. 36; and Beethoven's Symphony No. 9 (*Choral*).

Round Top Center for the Arts, Rte. 1, Damariscotta, ME, (207) 563-1507. A mix of professionals and professionals-to-be. Shows at 8 p.m. Tickets $16, $14 for seniors, free for 18 and under, unless otherwise noted.
rca@lincoln.midcoast.com
http://www.roundtoparts.org

July 26, Kate Aldrich, opera singer.

July 30, Roberto Plano, pianist.

Aug. 9, David Scheel, pianist.

Aug. 22, at 7 p.m., Salt Bay Chamberfest Children's Ice Cream Concert.

Aug. 23 through 31, Salt Bay Chamberfest. Call for days and times.

Sebago Long Lake Music Festival, Deertrees Theatre, Harrison, ME, (207) 583-6747. Music director is Laurie Kennedy. Concerts are on Tues. at 8 p.m. Tickets $15, $8 for students.
http://www.deertreestheatre.org

Aug. 6, Haydn's *Divertimento a tre* for Horn, Violin, and Cello, Smetana's Piano Trio in G minor, and Schubert's String Quintet in C.

Aug. 13, Turina's Piano Trio No. 2 in B minor, Mozart's String Quintet in C major, and Brahms's Piano Quintet in F minor.

NEW HAMPSHIRE

Monadnock Music, Peterborough Town House, Peterborough, NH, (800) 868-9613. Performances are at 8 p.m., and on Sun. at 4 p.m. Tickets $14 to $34, except as noted.
http://www.mv.com/ipusers/monadnockmusic

July 27, Nicholas Kitchen, violin; Lois Shapiro, piano

Aug. 3, Ciompi Quartet

Aug. 4, Russell Sherman, piano recital

Aug. 9, New Music

Aug. 10, New Music

Aug. 11, Ciompi Quartet with Sergey Schepkin, piano

Aug. 17, Min-Soo Sohn, piano recital

Aug. 24, Large chamber-music ensemble

Aug. 25, Orchestra Concert

Aug. 31, Ilya Itin, piano recital

Sept. 1, Steven Tharp, tenor

Sept. 14, Opera Gala

New Hampshire Music Festival, (603) 524-1000. Paul Polivnick conducts all orchestra concerts. All concerts are at 8 p.m., with a pre-concert lecture at 7 p.m. on most nights. Most concerts are on Thurs., Fri., and Sat. at the Silver Cultural Arts Center, Plymouth State College, Plymouth. Free chamber-music concerts are presented on Tues. at 8 p.m. at the Smith Recital Hall at PSC, through Aug. 13. Tickets for other concerts are $10, except as noted. Call for complete schedule and program information.
nhmf@lr.net
http://www.nhmf.org

July 25, 26, and 27, featuring Lara St. John, violin. Program includes Rossini's *William Tell* Overture; Sarasate's *Gypsy Airs*; Bizet's *Carmen fantasie*; and Beethoven's Symphony No. 4.

Aug. 1 and 2, featuring Duo Patterson, violin and viola. Program includes Weber's Overture to *Der Freischutz*; Mozart's *Sinfonia Concertante*; Peck's *Signs of Life*; and Ravel's *Mother Goose* Suite.

Aug. 8, 9, and 10, featuring soprano Kaori Sato, tenor Raul Melo, and the NHMF Chorus. Program includes Puccini's *Gloria*; *Madame Butterfly* (highlights); and *La bohème* (highlights).

Aug. 15 and 16, featuring Andrius Zlabys, piano. Program includes Handel's Overture to *Alexander's Feast*; Beethoven's Piano Concerto No. 3; and Tchaikovsky's Symphony No. 5.

Saint-Gaudens Summer Concert Series, Saint-Gaudens National Historical Site (off Rte. 12A), Cornish, NH, (603) 675-2175. Enjoy classical music in the gardens of sculptor Augustus Saint-Gaudens. Concerts are on Sun. at 2 p.m. Admission to concerts is free, but admission to the park is $5 for adults, free for children 16 and under.
saga@valley.net
http://www.sgnhs.org/saga.html

July 28, Ed Carroll and guests, trumpets.

Aug. 4, SilverWood, Music of the Cornish Colony.

Aug. 11, The Jennings, violin and piano.

Aug. 18, Sonaba, Latino contemporary/jazz ensemble.

Aug. 25, ArtSong Nouveau, vocal quartet.

OSMO VÄNSKÄ *conducts the BSO in Beethoven's Symphony No. 8 and Sibelius's Symphony No. 5 at Tanglewood, August 10.*

DANCE

Albany Berkshire Ballet, Pittsfield, MA, (800) 476-6964. Founded in 1960 by artistic director Madeline Cantarello Culpo, the company has homes in both Pittsfield, MA, and Albany, NY. Summer performances include *Carmina Burana*, *Adventures in a Perambulator*, and *Sorcerer's Apprentice*. Shows run through July 28. Check the Web site or call for more finalized details.
http://www.berkshireballet.org

Bates Dance Festival, Schaeffer Theatre, Bates College, Lewiston, ME, (207) 786-6252. The Bates Dance Festival is an international community of choreographers, performers, educators, and students performing and creating new work. The festival includes modern, post-modern, tap, jazz, and improvisation. All events at the Schaeffer Theatre unless otherwise noted. Concerts are at 8 p.m. unless otherwise noted. Tickets $12, $6 for seniors and students, and free for Bates students. Tickets are available at the Schaeffer Theatre box office.
dancefest@bates.edu
http://www.bates.edu/dance-festival.xml

July 26 and 27, "Asphalt," presented by Jane Comfort and Company. A dance/music opera.

Aug. 1, Panel discussion: "The Art of Improvisation."

Aug. 2 and 3, Robert Moses' "KIN," East Coast premiere.

Aug. 4, "Offering," a response to 9/11 presented by Eiko & Koma.

Aug. 6, gallery talk with Michael Phillip Manheim, "The Energy of Dance."

Aug. 6, Musician's Concert, featuring original works by Festival musicians.

Aug. 8, Panel dicussion: "Global Exchange: Sharing Across Cultures."

Aug. 9 and 10, Faculty Gala, featuring Lisa Race, Clara Ramona, Kathleen Hermesdorf & Albert Mathias, Simone Forti, and others.

Aug. 13, *Moving in the Moment*, improvisational dance and movement.

Aug. 15 and 16, *Different Voices/20th Anniversary Gala*, featuring international and emerging artists.

Aug. 17, "Young Choreographers/New Works Showcase," an informal showcase of more than 24 student works.

Aug. 17, "Festival Finale" with works by students and faculty.

Center for Cultural Exchange, One Longfellow Square, Portland, ME, (207) 761-1545. The center hosts international music, dance, and theater events in its intimate performance space. Discount for students under 17 and seniors.
info@centerforculturalexchange.org
http://www.centerforculturalexchange.org

Aug. 24, at 7:30 p.m., Sudanese dance party.

Jacob's Pillow Dance Festival, off Rte. 20, Becket, MA, (413) 243-0745. Regular evening performances and weekend matinees. All shows in the Ted Shawn Theatre or the Doris Duke Studio Theatre. Inquire for details.
info@jacobspillow.org
http://www.jacobspillow.org

July 25 through 28, Salia Ni Seydou. Thurs., Fri., and Sat. at 8:15 p.m., Sun. at 5 p.m., Sat. matinee at 2:15 p.m.

July 31 through Aug. 4, Urban Bush Women performing *Shadow's Child*. Wed. through Sat. at 8 p.m., Sat. and Sun. matinees at 2 p.m., $35 to $40.

Aug. 1 through 4, K. Kvamstrom & Co. Thurs., Fri., and Sat. at 8:15 p.m., Sun. at 5 p.m., Sat. matinee at 2:15 p.m., $20.

Aug. 6 through 11, Mark Morris Dance Group. Tues. through Sat. at 8 p.m., Sat. and Sun. matinees at 2 p.m., $50.

Aug. 8 through 11, Martha @ The Pillow. Thurs., Fri., and Sat. at 8:15 p.m., Sun. at 5 p.m., Sat. matinee at 2:15 p.m., $20.

Aug. 14 through 18, Alonzo King's LINES Ballet. Wed. through Sat. at 8 p.m., Sat. and Sun. matinees at 2 p.m., $40 to $45.

Aug. 15 through 18, Yin Mei Dance. Thurs., Fri., and Sat. at 8:15 p.m., Sun. at 5 p.m., Sat. matinee at 2:15 p.m., $20.

Aug. 21 through 25, MOMIX. Wed. through Sat. at 8 p.m., Sat. and Sun. matinees at 2 p.m., $40 to $45.

Aug. 22 through 25, David Gorden/Pick Up Company. Thurs., Fri., and Sat. at 8:15 p.m., Sun. at 5 p.m., Sat. matinee at 2:15 p.m., $20.

Massachusetts Youth Ballet, Regis College, Wellesley St., Weston, MA, (508) 435-5600. Massachusetts Youth Ballet (MYB) provides extended training and public performing opportunities to talented middle and secondary-school-level dancers.
http://www.massyouthballet.org/

Sept. 14 and 15, *Tom Kitten*, with original score by Sean Flannigan, and choreographed by Carter Alexander and Jessica Wilson. Held at Regis College Casey Theatre. Tickets $18, $15 for seniors, $12 for children under 12.

Summer Stages Dance, Dance Performance Studio, Concord Academy, 166 Main St., Concord, MA, (978) 402-2339. Meet the choreographers and dancers from the country's top modern-dance companies. Each evening features a performance at the dance facility on the campus of Concord Academy, followed by a Q&A and an informal reception. All performances at 8 p.m. Admission $15 except where noted.
http://www.summerstagesdance.org

July 25, Heidi Latsky, Mark Haim, and Edisa Weeks.

July 27, Choreographers' Project Showcase, $10.

The Yard, off Middle Road, near Beetlebung Corner, Chilmark, MA, (508) 645-9662. Performances at 8:30 p.m., except as noted. Tickets $14, $12 for students, except as noted. Ticket order form available online.
theyard@tiac.net
http://www.tiac.net/users/theyard

Aug. 3, Midsummer Eve Experience Benefit. Dinner and dance performance by Irish Step Dancer Darrah Carr. Call for ticket info.

Aug. 8 through 11, Bessie Schonberg Choreographers & Dancers Residency Premieres. Features new works by Lorraine Chapman, Jeanine Durning, Johannes Weiland, and Chris Yon.

Aug. 22, 23, and 24, Alumni Company Invitation Residency Premieres. Features Annie B. Parson/Big Dance Company.

Aug. 30 and 31, Paul D. Mosley Dance at The Yard. Featuring alumni Paul D. Mosley.

SCULLERS JAZZ CLUB

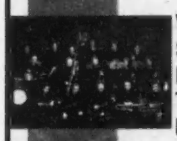
DOUBLE TREE GUEST SUITES
STORROW DRIVE AT THE MASS PIKE EAST

july

Thursday, July 25
Show $35, Dinner & Show $68
PHILIP BAILEY
The exciting lead singer of Earth, Wind, and Fire is doing a special tour to support his new CD "Soul On Jazz" before returning to tour in the fall with EWF.

Friday-Saturday, July 26-27
Show $20, Dinner & Show $53
KEVIN MAHOGANY
A fine singer who covers many interesting areas of music from the blues to ballads picking up a little of the Joe Williams legacy.

Tuesday, July 30
Show $18, Dinner & Show $51
LIQUID SOUL
From Chicago, this exciting group is hot in the contemporary groove, funk, jazz category featuring a horn section and some big voice vocals.



Wednesday, July 31
Show $20, Dinner & Show $53
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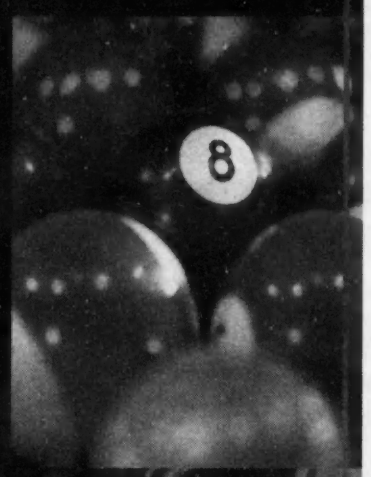

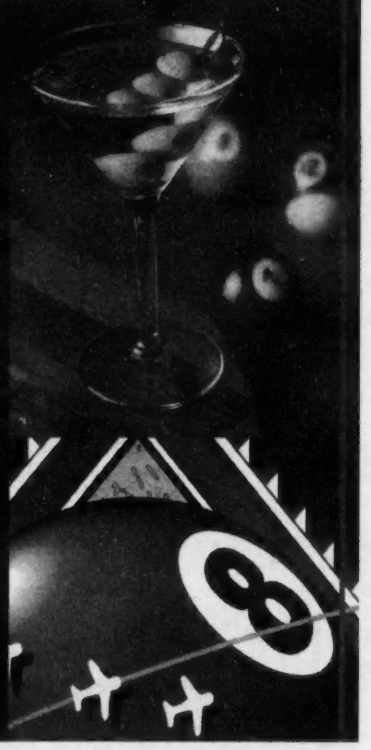

Fear and loathing in PTOWN AND HOLLYWOOD

BY MICHAEL BRONSKI

When did it become fashionable for liberals to bash gays?

TWO OF THE hottest media scandals this summer center around the charge that the love that once dare not speak its name is now taking over the world — well, at least Provincetown and Hollywood. Bryan Burroughs's interview with former Tinseltown mogul and millionaire Michael Ovitz in the August issue of *Vanity Fair* made immediate headlines when its subject declared that he had lost enormous power and position in the industry because of the "gay mafia" — a cabal of gay men, led by Barry Diller and David Geffen, who control Hollywood.

Just as this uproar was dying down, Peter Manso's book *Ptown: Art, Sex, and Money on the Outer Cape* (Scribner) hit the bookstores. Manso's contention that the formerly small fishing village and arts colony known as Provincetown is being completely destroyed not only by wealthy gay men and lesbians who have installed themselves as the gatekeepers of the town's real-estate and tourism industry, but also by hordes of gay and lesbian tourists who have taken over the streets in leather and drag and created a rainbow-beflagged queer paradise, making Ptown hell for heterosexuals created a whirlwind controversy. As one of Manso's interviewees, a long-time Ptown resident, says, "I won't patronize businesses that fly rainbow flags. I consider that analogous to flying a Confederate flag, to flying a Nazi flag. I'm sorry, that's exclusionism. That flag is saying to me, I'm not welcome there."

The idea that gay men and lesbians have tremendously disproportionate social, economic, cultural, and political power has been a staple of right-wing propaganda for more than three decades. Anita Bryant used it in 1979 to repeal a Miami anti-gay discrimination law, and today Jerry Falwell declaims that the "wealthy and affluent" gay community not only doesn't face any discrimination, but has the influence to get shows like *Will and Grace* on the air. Up until now the right-wing myth of enormous and dangerous gay power has been generally dismissed by the mainstream media. But these offensive star turns by Manso, an East Coast liberal writer known for his biographies of Norman Mailer and Marlon Brando, and Ovitz, a Hollywood wunderkind noted for his progressive sentiments as well as for his spectacular rise and fall as a Hollywood star-maker, show that some liberals now feel free to dish out what was once considered right-wing lies. The old political rallying cry of Gay Power has taken on a whole new meaning — and it ain't good for gay people.

THE BASIC elements of the "gay people have too much power" charge are laid out in Ovitz's *Vanity Fair* interview with Burroughs. Above all, exposing the queer-run conspiracy "is one of the driving factors in his decision to talk about what happened," claims the interviewer, "a burning need to name names, to throw light on the shadowy Hollywood cabal he believes did him in." This is what Ovitz calls the gay mafia, even though "several of its 'members' aren't gay," observes Burroughs. Beyond that, two intertwined strains of argument — each supporting the other — run through Ovitz's indictment. Not only did Barry Diller, David Geffen, and others turn everyone in Hollywood against Ovitz by lying about him, applying pressure, and generally plotting against him; they also hated his role as a dedicated family man: "This all started at CAA [Creative Artists Associates]," says Ovitz. "I didn't want to go to Geffen's house for lunch every Sunday. I wouldn't. I wouldn't sacrifice my kids' Little League games. I just wouldn't do it." Ultimately, according to Ovitz, the gay mafia was after his very family: "It was a goal of these people to eliminate me. They wanted to kill Michael Ovitz. If they could have taken my wife and kids they would have." (Do all heterosexual power players in Hollywood sacrifice social/business meetings for the sake of their kids' weekend sports games?) Ovitz's hysteria is palpable, but he isn't kidding, or being hyperbolic, when he relates his fears and manias.

In addition to its being completely wrong-headed, one of the creepiest parts of the Ovitz interview is that it parallels, in paranoia and rhetoric, traditional anti-Semitic tropes about Jewish power and influence — in Hollywood and elsewhere. (The belief, for instance, that the Jews ran German banks in the 1930s or that Jewish studio bosses used Hollywood to promote a "Jewish agenda.")

The same is true of Manso's *Ptown*. Like Ovitz, Manso poses as an angry messenger-angel bearing bad tidings: while Provincetown has long been a bastion of decency, diversity, and social democracy, over the past three decades it has become, well, too gay. Adept at vivid, flash/slash journalistic prose, Manso hops around like a journalist who has a clear agenda and can't wait to get to it. He drags us through Provincetown history, culture, personalities, and infighting like a slightly crazed man itching to show us the light. Much of what he relates is rather interesting given the town's bohemian history, which encouraged everything from the work of Robert Motherwell to the business of drug smuggling. But throughout the book Manso weaves the utterly ahistorical theme of homosexuality's corrupting influence. Even when relating local social history in a perfectly reasonable and enjoyable tone, Manso can't resist dishing up divine decadence in purple prose that even Sally Bowles would have relished. Descriptions of men having sex on the infamous "Dick Dock," the erotic paintings on the wall of the Crown and Anchor's back room, the garish drag queens and leather people on Commercial Street are scattered throughout the book like sex scenes in a middle-brow bestseller.

While the most insidious attacks on gay people come toward the end of Manso's book, he doesn't waste any time spinning his theme: the invasion of wealthy gay men and lesbians who have literally taken over to promote their own rich-and-famous lifestyles and to make the town a "gays only" haven. In chapter one, titled "A House Party," Manso dwells on gay wealth in the same unseemly, almost lurid, way he dwells on gay sex in the streets. Describing a party thrown by a gay couple in celebration of the completion of their $2 million home, Manso notes that a "cavernous closet/dressing room" is filled with "expensive sports coats and neatly arranged trousers," a $40,0000 Lalique-crystal sink spills water into the master bedroom's hot tub, and the "catering craze of the summer" is "rolled sushi, flash-fried in delicate batter" that tastes "Fabulous! Absolutely delicious." It is an orgy of consumption and real estate, abuzz with an insider conspiratorial tone: "Do you know," whispers one queen to another at an extravagant house party, "that one of those realtors . . . told me that ninety-seven percent of the homes that have been sold in the past year have been bought by men. It can't possibly be true, can it?" Passages like these call to mind Veit Harlan's infamous 1940 film *Jud Suss* in which scheming Jews are pictured after a title-card that reads "Jews aren't more clever . . . just more cunning."

For making his viciously anti-Semitic propaganda film, Harlan was tried for war crimes. It would be idiotic and overwrought to suggest that Manso's book might encourage queer pogroms, but the parallel rhetoric is striking. Manso's stealth homosexuals take over the sleepy fishing village house by house, restaurant by restaurant, store by store, party by party. "All they want to do is throw lavish dinner parties" a friend of Manso's notes "and there are a lot of caterers in town nowadays, as well as four interior decorating shops."

This conflation of apparent affluence — signified here by the tell-tale signs of commercial and domestic queerness — resembles traditional attacks on upwardly mobile Jews. Just as Jews have been accused of being vulgar, social-climbing parvenus who mistake wealth for culture Manso's homosexuals are, by and large, ignorant of good breeding and taste. One couple "plowed upward of 2 million into a one-thousand-square-foot fish shack," he reports, and when they were through, "only the original roof boards remained." Yet another couple — they of the Lalique sink — "had

See **GAY FRIGHTS,** *page 18*

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GAY FRIGHTS, *from page 17*

never given art a thought" and "let their decorators use their knowledge, or perhaps more appropriately, their color sense" to choose art; they are insulted when a knowledgeable local artist calls their Goya etching "schlock." Their crime, along with being gay and wealthy, is being vulgar.

Just as Ovitz blames gay men in Hollywood for all of the evil that has befallen him, Manso condemns the changes in *Ptown* as the handiwork of a uniform phalanx of "gays." This presents something of a logistical problem because (as Manso himself notes) Provincetown has a long history of knitting gay men and lesbian into its culture from the 1920s onward — what arts colony and bohemian enclave hasn't? He acknowledges that today, some gay residents are not at fault. However, he describes them as "gay but totally uncomplicated about it, like so many other longtime Ptown year-rounders." And he is unmerciful about the other — apparently complicated — homosexuals.

Even after distinguishing between good and bad homosexuals, Manso characterizes all gay men and lesbians as a monolithic group. Terms such as "they" and "these people," cast as walking clichés, are peppered throughout the book to remind readers of the common enemy. "They have a tremendous amount of talent [for fixing up and reselling homes]" notes one of Manso's local informants. "I mean they can take a shithole and make it beautiful. It's like they just say, 'we'll go in and sprinkle some fairy dust ands make it look fantastic."

Making matters worse, according to Manso, gay home-ownership has translated into institutional power: gay men and lesbians have taken over building, zoning, and permit committees. ' "The gays," another person tells Manso, 'are by now the richest, most powerful people in Provincetown," he says, adding, "A lot of these people love being on these committees." And along with this "love" of power comes arrogance, bullying, and intimidation. "Who the fuck do you think you are" screams a drunken lesbian at two straight men in a local bar, "this is my town." So there it is, what Manso calls "the gay trump card."

There is no question that Provincetown has changed dramatically over the past 20 or 30 years — as has Martha's Vineyard, Nantucket, and the Hamptons. It is also true that once-depressed neighborhoods in many cities have been gentrified, including Boston's South End and parts of Cambridge. Radical, high-rolling changes in the US economy over the past two decades created new wealth that wrought many changes in American culture — well chronicled in, say, Tom Wolfe's *The Bonfire of the Vanities* and the endless *New York Post* Page 6 stories about the rise and fall of rich-girl, PR flak Lizzy Grubman who last summer ran over Hampton townies with her SUV, calling them white trash — and many of them certainly were not for the better. But what Manso doesn't acknowledge is that these cultural shifts are due to changing patterns in wealth and spending — not to homosexuality. Does anyone go on about how WASPs from Connecticut have ruined the Hamptons?

The fact is, in Manso's world it doesn't matter how many wealthy gay people have moved into Provincetown, or how many straight wealthy people, how many drag queens or men and women in leather are on the streets, or how many families with children come to town. Manso's "proof" of the gay takeover of Provincetown is almost entirely anecdotal. There is no hard data, no demographic analysis, and not even any hard reporting. For in the end, the hard work of research might have punctured his self-enclosed, simple-minded explanation of why Provincetown has changed: it attracts affluent, obnoxious "gays" because there are too many "gays." Sartre argues in *Anti-Semite and Jew* that anti-Semitism is not based on reality or on an evenhanded assessment of fact, but is a deeply-felt, irrational belief — the idea that a mythically powerful group presents a decisive threat to the social order — that gives cohesion to a confusing world. Sartre's classic anti-Semite always has an answer to why his negative characterization of Jews is wrong: he claims that Jews own all the banks, and when confronted with the reality that only a few banks are Jewish owned, he immediately responds that those are the most powerful banks. This is the same convulsed thinking that allows Ovitz's gay mafia and Manso's "gay real estate conspiracy" to include many heterosexuals. The problem, as Sartre points out, is not wealth but "Jewish wealth," not power but "Jewish power."

online
Need more of Michael Bronski? Check out his past *Phoenix* articles at www.bostonphoenix.com/pages/bronski.htm.

SO WHY ARE these liberals attacking the gay mafia and the gay power elite at this moment in time? Surely, one reason is that the gay movement has been successful. Gay people are more accepted now, more integrated into society, less likely to be viewed as pariahs and social outcasts. But with this acceptance comes — as it does with Jews, African-Americans, and other minorities who have negotiated new levels of acceptance by the mainstream — a confusion of endlessly changing social, political, and cultural boundaries. And certainly much of the new gay and lesbian visibility that has come from this acceptance is enjoyed — and even encouraged — by heterosexual culture. How else can you explain over the last two decades the overwhelming popularity of drag in films like *La Cage aux Folles*, *Tootsie*, and *To Wong Fu, Love Julie Newmar*, or the prevalence of gay-inspired leather and S/M fantasies in Madonna's music videos and even on mainstream sit-coms? But the minute less-then-firmly-established boundaries are crossed — how many drag queens are too many in the movies or on Commercial Street? — cultural panic sets in. When gay people — no matter how nice — become too visible, too comfortable walking down the street, as has been increasingly the case in Provincetown, latent anxiety about queerness kicks in. Suddenly — as Manso so vividly captures in page after page of his book — there are more of them than us, and all the traditional worries about sexual difference and corruption begin roiling up. Surely, this is why Michael Ovitz can articulate that idea that the gay mafia would want to destroy his family.

When these fears become exacerbated and interwoven with economic fears, the flames are fanned even higher. Jews were less than one percent of the German population the 1930s, yet they were charged with all of the country's economic problems. The economic changes brought about by the deep successive swings in the market economy over the past 25 years have been frightening, and they have been accompanied by new levels of anxiety and apprehension.

The changes in Provincetown during this time have not been unique, but have occurred across the map. Some changes in Provincetown have been made by lesbians and gay men — not because they were homosexual, but because they had money. The lie at the center of Peter Manso's book is that it is homosexuality — not access to money — that is to blame for the changes that have occurred on the Outer Cape. And to blame some of the social and cultural manifestations of homosexuality for these problems is not only inaccurate, but as socially and morally wrong as is anti-Semitism for blaming all Jews for disruptive social change.

The fantasy promoted by Peter Manso's book is that gay people have too much power, money, and control. They have taken over Provincetown, they want to get rid of straight people in town, they use rainbow flags to intimidate and exclude heterosexuals, they have all the power. Social acceptance — or toleration — of gay people has indeed taken place, and it has been a slow and often painful process for both homosexuals and heterosexuals. The attacks on gay money and power in *Ptown: Art, Sex, and Money on the Outer Cape* are simply one more indication that this new level of social acceptance is nothing more than a thin veneer that can be easily scratched to reveal the fear — often expressed with loathing and disdain — that still lies underneath. ■

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From the margins

Robert Reich's candidacy for governor is successfully challenging conventional wisdom on how to run a statewide campaign

"Concentrate all our strength to make a frontal attack and an attack on one or both of his flanks, with the aim of wiping out one part and routing another so that our army can swiftly move its troops to smash other enemy forces. Strive to avoid battles of attrition in which we lose more than we gain or only break even. In this way, although inferior as a whole (in terms of numbers), we shall be absolutely superior in every part and every specific campaign, and this ensures victory in the campaign. As time goes on, we shall become superior as a whole and eventually wipe out all the enemy."

— Mao Tse-Tung on guerrilla warfare, and an apt description of Robert Reich's campaign strategy.

DALE STEPHANOS

POLITICS, *continued from cover*

Steve Grossman dropped out of the gubernatorial race two weeks ago, a poll conducted by the Grossman campaign showed Reich and O'Brien within 12 points of each other — with Birmingham another 10 points behind. And a July 1 Channel 7 Suffolk University poll found O'Brien and Reich tied at 24 percent. Only a poll conducted by Birmingham's campaign showed the Senate president in second place behind O'Brien, with 19 percent to her 31 percent, and these results reflect a carefully selected sample of Democratic diehards with few, if any, independents included in the samples. Even there, Reich was a close third with 15 percent. It's a pretty consistently impressive showing for Reich.

More impressively, Reich is driving the issues in the race, perhaps because of his unconventional approach. This surprising degree of control stands in stark contrast with the campaigns of Senate president Tom Birmingham, with its fetish for touting institutional endorsements, and Treasurer Shannon O'Brien, who favors a hyper-cautious approach. "You can be fast, you can be quick, you can be agile, you can have a guerrilla movement," says Reich. "You just can't do that in a big glossy campaign where taking risks is a sin. The bigger the campaign, the more traditional the campaign, the more risk-averse the campaign is."

REICH HAS CERTAINLY engaged in quite a bit of risk-taking in his campaign. Reich and Tolman were the only candidates to call on Cardinal Law to resign in the wake of the pedophilia scandals surrounding the Roman Catholic Church. Surprising all the other candidates and his staff, Reich came out last month in favor of gay marriage. And in the beginning of July, just one day before President Bush's speech on corporate reform, Reich delivered a fiery speech on the same issue, sharply criticizing Bush's handling of the corporate scandals engulfing Enron, Global Crossing, and WorldCom. In his speech, Reich noted that the tax plan "championed by the administration would have given Enron a retroactive tax break of $254 million, although Enron paid no taxes in four of the last five years." Reich's speech was so timely and relevant to the concerns of voters that it prompted O'Brien and Romney to make their own speeches on the same subject.

Each of these examples show a candidate favoring his gut over polling data — although, to be sure, polls are rare at the cash-poor Reich campaign. Where Cardinal Law was concerned, Reich first said he wanted to stay out of the matter, citing the First Amendment. But in the meantime, when the series of allegations surrounding Law and the Reverend Paul Shanley — more sordid than ever — came out, Reich sensed that the ground had shifted. When it came to gay marriage, Reich made general statements early in the campaign relaying his conviction that gays and lesbians ought to be treated the same way as straight couples. But after going on the campaign trail and listening to the plight of gay couples — and talking with Corey Johnson, a former high-school football player, who served as marshal of the Gay Pride event, and attendee Mark O'Brien, who approached Reich during the event, the candidate decided to endorse gay marriage. Finally, as the overwhelming series of corporate scandals enveloped first Enron, then Tyco, then Worldcom, Reich decided the time was right to make a statement on corporate responsibility — an issue that as former head of the Labor Department, which oversees pension funds, was a natural for him.

Yet each new position carried considerable risk. With the church statement, Reich put himself in the precarious position of being a Jew criticizing the local representative of the Pope in a heavily Catholic state. By coming out in favor of gay marriage, Reich opened himself up to the danger that more-conservative independent voters might view him as too far to the left to be governor. And, by playing the anti-corporate card, Reich, with his credentials as an economic liberal, risked being characterized as too anti-business to govern the state in a fiscal downturn — a significant concern in a governor's race in which the Democratic candidate in the general election will have to draw votes in the business-friendly suburbs against a strong Republican opponent.

"I think this is one of Bob's virtues," says Reich's campaign manager, Mark Longabaugh, of the candidate's willingness to sound off on issues, such as gay marriage, without consultation with his staff. "To him, this was not an issue of political calculation. It was not something he would pick up the phone and call his campaign manager about." Longabaugh says he did not learn about Reich's new position on gay marriage for a day and a half. The broader public did not learn about the news until *Bay Windows*, a gay weekly, reported it as part of an interview with the candidate.

"I do a lot of things that may or not be helpful to the campaign," says Reich. "I do what I believe in. I say what I believe."

As part of this open approach, his campaign posts his schedule on its Web site well in advance — a rarity in the political world. This form of disclosure, for example, helped tip off his opponents that he was planning a major speech on corporate responsibility. As a result, Tolman gave a speech on the same topic the day before Reich; Romney and O'Brien, the same day. Longabaugh says the benefit of generating discussion in the race is worth the risk. "The truth is that both Romney and O'Brien reacted to us and ended up holding press conferences that were defensive," says Longabaugh. Operatives from opposing campaigns frequently crash Reich's events and audio tape or videotape them. Longabaugh says all that's worth the risk. "We're not running some Rose Garden strategy where we want to pile up millions of dollars and not expose the candidate to the public."

But Reich's on-the-fly style can get the campaign into trouble. Last Thursday, he traveled to the Codman Square Health Center in Dorchester and delivered a strong speech on fighting crime. Things started out well enough. Like his statements on the cardinal, gay marriage, and corporate responsibility, Reich's speech on crime came out of his sense that the gubernatorial candidates were abdicating responsibility on a vital political issue. Aside from Birmingham's comment criticizing an effort on Beacon Hill to loosen gun-control laws, the candidates for governor have been all too quiet on the worsening urban-crime problem; none, for example, attended the funeral of Trina Persad, a 10-year-old girl slain in gang crossfire. Following a meeting with the Reverend Eugene Rivers at Baker House in Dorchester, Reich decided he had an obligation to speak out. Speaking to a largely African-American audience of less than a hundred people, Reich delivered an effective speech. He discarded a written text distributed to reporters — complete with quotations from Robert F. Kennedy — and spoke clearly and to the point. At the beginning of his talk, he asked the crowd "Can I have an Amen?" in a straightforward tone (different from the church antics of Mitt Romney several weeks ago in a similar setting; see "Bush III," News and Features, July 5). Later, when Reich made a statement in favor of faith-based groups, Rivers shouted "Amen" several times, overwhelming Reich's flow. This time Reich remained silent and stared at Rivers straight-faced — an antic that drew laughs. It was, all-in-all, a well-received performance.

But Reich included, within his proposal, a call to give people previously convicted of a felony caught carrying guns a two-year minimum sentence — when state law currently calls for three years in prison. In politics as in war, details matter and this bout of campaign sloppiness obscured a positive story. The *Boston Globe* pounced on the error with a story headlined REICH'S PROPOSAL FOR GUN CRACKDOWN GOES AWRY; PLAN WOULD EASE CURRENT LAW. Confronted with the mistake, Longabaugh said the goal of Reich's proposal was to toughen the sentence for felons who carry guns.

"I don't think some small technical error disrupts the thrust of that at all."

The truth of the matter was that the error overshadowed an event that otherwise reflected many of Reich's strengths: his willingness to speak out on important issues, his ease with deviating from a prepared text, his skill as a speaker. Several leading African-American ministers were present, and, despite his flub, Rivers greeted the candidate warmly after the speech was over. Reich performed ably. The *Dorchester Reporter* covered the event and was expected — at the time of the *Phoenix*'s deadline — to run a straightforward dispatch on Reich's speech. In the long-run, the crime-speech misstep may not be viewed as badly as it was the day following the speech.

MAO, VIETNAMESE GENERAL Vo Nguyen Giap, and Cuban revolutionary Che Guevara all knew that before their insurrections could succeed in Beijing, Saigon, or Havana, they must thrive on the periphery. Revolution must be brought directly to the people. To propel his candidacy, Reich, with the help of his media team — Longabaugh, consultant Michael Goldman, and spokesperson Dorie Clark — has devised a way to do just that: ignore opinion leaders and take the campaign directly to voters. During the last

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month, Reich has accomplished this by going out on the hokily dubbed "Reich Reform Express." Modeled after McCain's "Straight-Talk Express," Reich's van has transported the candidate across the state. Last week, the 1978 Argosy Camper, for example, visited Kelly's Roast Beef in Revere and Swampscott. (Romney strategist Mike Murphy, who masterminded McCain's insurgent effort in 2000, blithely dismisses the Reich Reform Express. "This is more like the Elvis impersonator at the hotel lounge," he says. "I know John McCain. He's no John McCain.")

The Boston dailies have sniped at these efforts. The *Boston Herald* reported last week that the van's inspection sticker had expired, prompting colorful language from the tabloid. "It's ... a rolling scofflaw that has not been inspected the two weeks it's been on the road," the *Herald* reported. Earlier, the *Boston Globe*'s Joanna Weiss similarly poked a hole in the campaign-mobile. In a June 24 story headlined REICH STRUGGLES TO CONNECT WITH RANK AND FILE; YOUNG VOLUNTEERS ENERGIZE CAMPAIGN, the *Globe* reported that most of the attendees at an event on Taunton Green were Reich volunteers and that Reich arrived at an event at Quincy College an hour early. "Most of the time on Tuesday, his caravan passed through without attracting much notice," Weiss wrote.

But the campaign isn't necessarily aiming for coverage in the big city dailies. It's talking directly to the numerous local dailies that populate the Massachusetts media landscape. The same event that the *Globe* belittled won front-page treatment in the *Taunton Daily Gazette*. The paper quoted Reich saying, "I'm not part of the culture of patronage and nepotism and cronyism." When Reich's entourage came to Fitchburg, it likewise received positive coverage from the *Sentinel and Enterprise*, complete with an attractive photo: "Calling himself an outsider in Massachusetts politics, Democratic candidate Robert Reich stopped by the Upper Common ... preaching a message of reform and vowing to do away with patronage in state government." Visits to Fall River, Waltham, Lynn, Haverhill, and Wakefield drew similar coverage.

"Most people in the political punditry are not reading the *Wakefield Daily Item*," says Longabaugh, crowing about the coverage the Reich campaign received in Wakefield's paper. "We're on the messages we want to hit. These papers out there were writing about the Reich Reform Express before the *Globe* or *Herald* ever wrote about it." Longabaugh adds that even in the Boston dailies' coverage, there is much to be happy about. The same *Herald* story that mocked Reich for the out-of-date inspection sticker also contained a large photo of the candidate standing in front of his van. This prompted Longabaugh to recall a famous political anecdote from the Reagan era. CBS White House correspondent Lesley Stahl thought she was skewering Reagan in the lead-up to the 1984 election with a piece that juxtaposed his "Morning In America" images with his substance-free speeches. After the piece ran, she braced for angry calls from the White House. They never came. Instead, Reagan aide Mike Deaver thanked her for the great piece. It was the pictures, Deaver said, that mattered. "You have to get down to the fourth paragraph in that story to see that it's negative," Longabaugh says.

The mind-boggling thing about Reich's campaign is that, so far, at every stage when the candidate was not supposed to advance, Reich has managed to move things forward.

THUS FAR IN THE gubernatorial contest, Reich has been helped by the overall passivity of O'Brien's campaign (See "The Frontrunner's Curse," News and Features, May 16) and Birmingham's overall failure to catch on. In this vacuum, Reich and his enterprising campaign has prospered. Where O'Brien and Birmingham have eschewed risk, Reich has leaped for it. Where his opponents have refused to step — such as into Dorchester on the crime issue — Reich has treaded headfirst.

All this may be about to change, however. O'Brien came out with a strong education speech on Sunday at Faneuil Hall — perhaps somewhat ill timed on a sunny summer-weekend day. The O'Brien campaign, in fact, maintains that her five substantive addresses have not only equaled those of Reich, but received better press coverage. She is expected within a couple of weeks to unveil her first paid political advertising in the campaign — something she has been reluctant to do. While the O'Brien campaign is close-mouthed on the ads, the early word on them is that they will depict the treasurer as an active leader and tough fiscal watchdog. Tolman, meanwhile, with his roughly $3 million, is now running aggressive television ads that attack House Speaker Tom Finneran and compete with Reich's reformer image. Nobody knows how Reich will weather these new challenges.

For the time being, the Reich campaign wants to goad O'Brien into engaging in one-on-one debates, a challenge that seems as much about generating free media coverage of the challenge as it is about hoping she will eventually participate in them. The Reich campaign clearly hopes to slant O'Brien's refusal to participate in a one-on-one debate. "Her cautious campaign is a reflection of their implicit admission that they've got an Achilles' heel here," says Longabaugh.

Michael Goldman, who works as a consultant to the Reich campaign, says the contrast between Reich's "authentic" campaign and Romney's ersatz photo-ops will help his candidate in the long run. "I cannot think of anything more offensive to any citizen who goes to work every day 52 weeks a year [than] to have some erstwhile candidate spend two hours at a photo op pretending that he understands and cares about my day-to-day existence," says Goldman. "Unless he thinks that pretending to work prepares him to be an acting governor."

It defies all conventional wisdom that a candidate whose financial resources are 10 times less those of his most important rivals can compete as the primary approaches. When O'Brien goes to the air war, Reich's insurgency may have to take a long march back into the hills. Reich himself acknowledges his campaign's great financial need. While moderate amounts of money can't generate a candidacy — Grossman spent more than $1 million on ads, far less than the $50 to $70 million he would have needed to dominate the race — some money is needed to remind voters that a candidate is still alive.

"I would like to have more financing. Obviously, we're trying to have more money," says Reich. "There's one advantage to running a campaign on a shoestring. Everybody has to work harder and be hungrier."

The mind-boggling thing about Reich's campaign is that, so far, at every stage when the candidate was not supposed to advance — prior to the Democratic caucuses, at the Democratic convention, after the convention — Reich has managed to move things forward. Nine months ago it would have been unthinkable that Reich, not the early institutional favorite (Birmingham), would be second to O'Brien in the polls. Reich's guerilla candidacy has brought his band of followers quite a ways. The question is, how far can he go? ■

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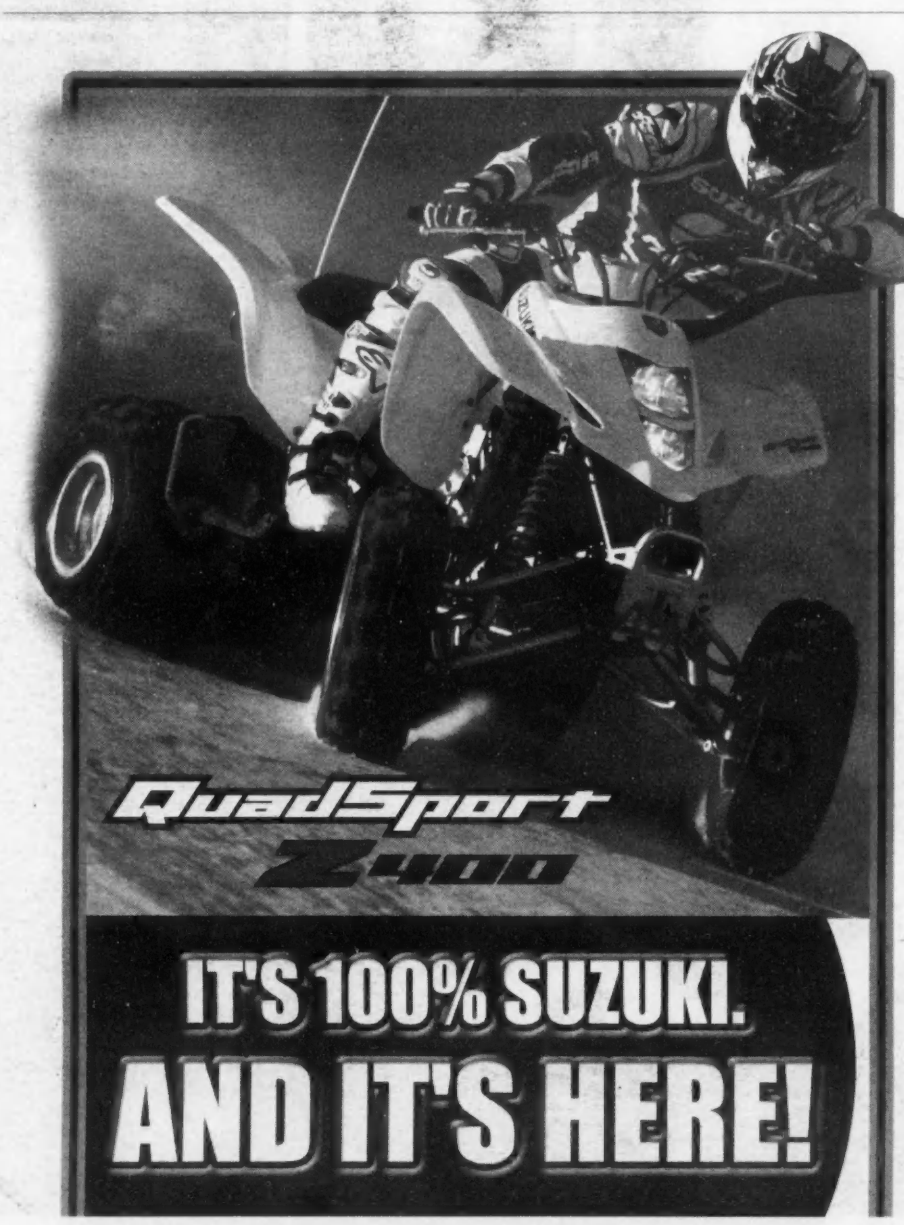

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JIM BOUTON, BILL LEE, AND MARK FIDRYCH EXPLAIN BASEBALL, THEN AND NOW. AN INFORMAL DISCUSSION.

THE DIAMOND'S A ROUGH GEM

ILLUSTRATIONS BY ANDREW KAHN

BASEBALL, *continued from cover*

hurtling through space at a tremendous rate of speed.... Our world is just a hanging curveball."

Bouton's career started off strong with the Yankees (he won 21 games in 1963, his second season), but arm troubles changed him into a knuckleball pitcher and a member of the expansion Seattle Pilots. In 1970, Bouton wrote an exposé titled *Ball Four*, a hilarious and, at that time, shocking book that revealed what really went on behind the scenes in the Major Leagues: the women, the pep pills, and all the glorious immaturity.

And then there's the Detroit Tiger's Fidrych, from Northborough, Massachusetts, who talked to the baseball, did his own groundskeeping on the mound, and wouldn't pitch a ball with which he'd given up a hit. ("I want it to get back in the ball bag and goof around with the other balls in there. Maybe it'll learn some sense and come out as a pop-out next time.") Fidrych was Rookie of the Year in 1976 but was hampered by injuries the rest of his short, albeit colorful, stint in the Majors.

All three of these players had something far more remarkable in their careers than Joe DiMaggio's 56-game hitting streak: They didn't talk in sports clichés. And they still don't. We tracked them down for interviews on the game's current issues and complexities. We weren't disappointed.

Steroids and other drugs

Q: *In his book,* Ball Four, *Bouton wrote that many players took a speed-like drug known as "greenies." Can a comparison be made between those and steroids?*

Bouton: No, because a lot of guys who were taking greenies weren't doing that well. I don't think it was an effective performance-enhancing drug.... What I said in *Ball Four* was that if there were a pill that you could take and it would guarantee that you win 20 games but it'd take five years off your life, players would still take it. I didn't know then what the name of the pill would be: steroids.... But greenies were mostly taken as a hangover remedy.

Lee: Hell, you had to stay up and play, didn't ya? Shoot, you stay up all night, you better take some help. Goddamn, think we're going to go out [on the field] by ourselves?

Q: *What about steroids today? What should be done about the problem? Do you believe in mandatory testing?*

Lee: No, I tested them all, and I don't think it should be mandatory.

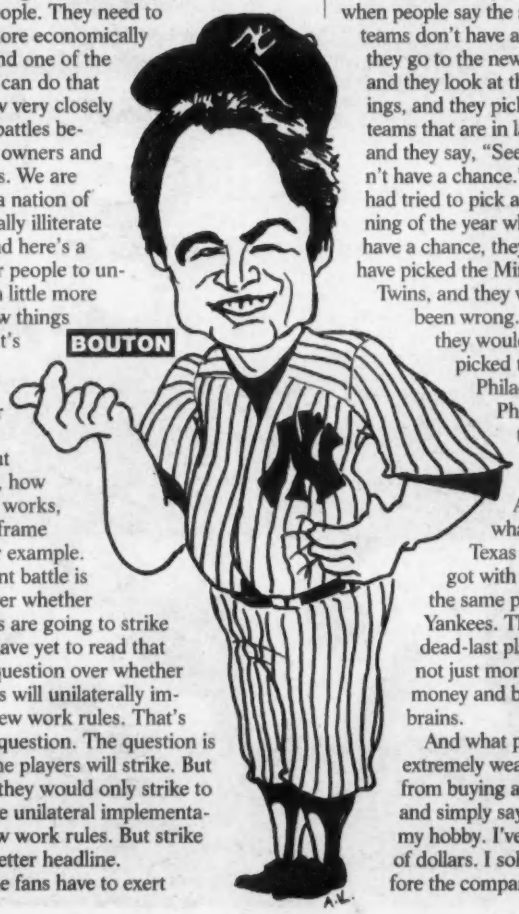
Once [players] explode on the field, then you can go find their body parts.... Anything that makes my nuts smaller, I'm not touching. They're small enough as it is.

Fidrych: As far as I'm concerned, it's to each his own. When I read about it in *Sports Illustrated*, I went, "Wow." When they questioned McGuire, I went, "Wow." But he's saying he's getting his stuff at GN-whatever-that's-called. But when I read that stuff, I start laughing. Because what's next? I mean, we had corked bats. And then they said the baseball was juiced up.... We never lifted weights. In '76, we didn't have a weight room. Yeah, the weight room was a couple of dumbbells next to your locker. It's a different society, so I can't really dwell on that society because I'm not in it.

A potential strike

Q: *Should the fans pay attention to the details of the labor dispute?*

Bouton: I think that would be a good idea. I think it's a good economic exercise for people. They need to become more economically literate. And one of the ways they can do that is to follow very closely the labor battles between the owners and the players. We are currently a nation of economically illiterate people, and here's a chance for people to understand a little more clearly how things work.... It's also a good chance for fans to learn about the media, how the media works, how they frame things, for example. The current battle is framed over whether the players are going to strike or not. I have yet to read that there's a question over whether the owners will unilaterally implement new work rules. That's never the question. The question is whether the players will strike. But of course they would only strike to prevent the unilateral implementation of new work rules. But strike makes a better headline.



Lee: The fans have to exert their pressure by not going to ballgames, by all organizing together. They can't be for the players, and they can't be for the owners.... The commissioner has to abdicate his throne, and he has to give it to the fans. The fans have to run everything, and then there will be neutrality. It's exactly like a molecule. You have your atoms floating around, your electrons, you have your protons in the middle, and if you don't have neutrons in there, you don't have any stability. And that's what's wrong: There's no stability in this atom. You've got a lot of radical electrons that are out there that are trying to do this and that, and you've got too many protons in there. Now you've got a radioactive substance, and that's very volatile.

Q: *One argument fans and owners seem to agree with is that so-called small-market teams can't compete with cash-rich teams like the Yankees. Is this argument valid?*

Bouton: I always find it interesting that when people say the small-market teams don't have a chance, they go to the newspaper and they look at the standings, and they pick the teams that are in last place, and they say, "See, they didn't have a chance." But if they had tried to pick at the beginning of the year who wouldn't have a chance, they would have picked the Minnesota Twins, and they would have been wrong. Last year, they would have picked the Philadelphia Phillies, and they would have been wrong.... And look what the Texas Rangers got with virtually the same payroll as the Yankees. They're in dead-last place. So it's not just money. It's money and brains. Or just brains.

And what prevents an extremely wealthy guy from buying a franchise and simply saying, "This is my hobby. I've got billions of dollars. I sold my stock before the company crashed, and I've been able to avoid the regulators, and now I've got all this money in the bank, and I'd like to have a $200 million baseball payroll just because I'd like to have a winning team, and I'd like to bring this team to Brill, Wisconsin." So he's got a small-market team, but is he a small-market player? No, he's a guy that's got a lot of money.

Fidrych: We're from a town that doesn't have that much revenue, and they're from a city that does. That's called economics. I don't know the numbers, I don't know why, never got involved in that. Just worried about what was going to go on with the Tigers, you know? That's what I worried about. But, okay, let me ask you a question. Now that I'm out of the game, I see, jeez, I'm getting all these new baseball cards that are put out by Upper Deck and all that. Why don't I get any revenue from that today? It's called economics, and it's the way they run things.

Q: *Why, in your mind, is the looming strike mostly the owner's fault?*

Bouton: Let me say that I'm speaking here as a businessman, not a former baseball player. These are a bunch of guys who became multimillionaires in a free-market system, and now they want to deny the free market to other people. They don't want to play by the same rules that got them to where they are.

Lee: The way to solve the whole problem, if you can't do it [by getting the fans to boycott] is ... to eliminate one of these unstable elements. And my theory is: eliminate the owners, because they can't fuckin' play a lick.... In '81, I proposed that to the union. I believed in not striking; I believed in not coming back. I believed in walking out for the whole year and forming our own league. And George Kimball, the writer for the *Herald*, said, "We'll do it." He said, "I'll run the ball club. We'll have organic food. We'll have free parking. We'll have Ladies' Day on Wednesday. We'll have Family Day on the weekend, kids get in free." I said, "This is it, George. This is the way to go." And he says, "And my first job as general manager: I'm going to trade your ass to Cleveland." Thanks, George.

Q: *What about the claims by owners that they can't afford to pay their players?*

Bouton: I say, let them go bankrupt. It's a very orderly process, bankruptcy, actually. A team goes bankrupt. And a judge says, "Well, you still have players, you still have contracts, you still have uniforms, you got balls and bats, so you, sir, Mr. Bankrupt Owner, need to put your team up for sale. You need to sell your assets — your house, your car and your baseball team. And by the way, there are nine guys waiting outside the door here who would like to bid on your bankrupt franchise, and I'll hold an auction, just like I hold an auction for any piece of property that belongs to any bankrupt owner." And the new owner can come in and he can say, "Well, I can whine about the system or I can establish a budget that I can live with." They say that there needs to be a salary cap. It's called a budget. Every other industry uses it — why not baseball?

Lee: Do these owners actually have a gun to their heads forcing them to pay these large contracts? I don't think so. Let them go. Let 'em go somewhere else. That's not collusion. Jesus Christ, I mean, you pay all this for a long-term player. Pay [players] for one year and one year only. Big deal. I don't understand it. I had a one-year contract all the time, and when I finally got a three-year contract, I sucked.

The All-Star Game

Q: *The sports media and the talk-show callers had a field day with the tie in the All-Star Game. What were your thoughts on the outcome?*

Fidrych: Eleven innings, a nice hit, a nice catch — the people got what they came there to see. And, hey, leave it as a tie because it goes in the record books.... Now, there's been many times in a regular season game when you say [to the position players], "Okay, who wants to throw?" But this is one game, and it's for the fans. I look at Canseco when he always wanted to pitch. And what did he do? He went out and pitched and hurt his arm.

Lee: I watched the whole damn thing, and I loved it. I loved the tie. It put egg on the face of the commissioner, and I wanted it to be that way.... But they could have played forever. They structured it right: you had Padilla on rotation, you had Garcia on rotation. They're both starters. Jesus Christ, my guy threw two innings. [Editors' note: we have no idea who Lee's guy is.] He's a goddamn starter. His name ain't Milt Pappas "Five and Fly." It just upset me. That's when you could hear Ted Williams trying to get out of that beer cooler.

players today are smarter. And they're worth more. They've got an investment in their body. We didn't have any investment at all. We weren't that far away from hanging shingles.

Ted Williams

Q: *What are your thoughts on the Ted-Williams-being-frozen controversy?*

Lee: I think it's hilarious. I can see him there. He's in with the full body of Walt Disney and the head of Jayne Mansfield, since she was decapitated.

Fidrych: If he wanted his remains burned up in ashes and thrown over the ocean or that place where he used to fish a lot is, you do that. It's the man's spot. It's the man's wishes. When you've got in your will that you want your ashes scattered over the ocean or whatever it was ... well, that's where he should be. If there had been any changes, there would have been a new will.

He was a beautiful man. To me, he was the godfather of baseball. He helped me out one day when my father and one of his best friends came to visit me, and Ted was there. I said, "Ted, my father's here and blah, blah, blah." "Hey, hey, Mr. Fidrych. How ya' doing? Paul, that's right, your name is Paul." And those guys took two pictures with Paul. And my father had a ball, and he got it signed. And they had a great conversation. And afterward, my father and Red both said, "My life's complete."

Jose Canseco's tell-all book

Q: *The recently retired Jose Canseco is writing what he says is a tell-all book about drugs, women, and other savory parts of the game. He says he's going to "name names," and that "it's going to blow* Ball Four *out of the water." Your thoughts?*

Bouton: I think it's going to be impossible for Canseco to write a tell-all book because the newspapers are already doing their job of [telling] what's happening, pretty much. When I said players used greenies, everybody said, "Greenies? What are greenies? Oh, my God." Canseco's going to say players are using steroids, and everyone's going to go, "Oh, we heard that all ready." ... [As for naming names], I don't think that's a book. Sounds like a magazine article. A list of players? Okay, that's one page. What's he going to do on page two?

Lee: Shoot, he should come out with it. Then I could have something to fall asleep with. I guarantee reading that'd put me to fucking sleep. Wow. Alert the media. Talk about a shitty fucking book. You can put that on the cover.

Q: *Had you been on the mound at the end of the game, would you have wanted to keep pitching?*

Lee: Sure, I would have kept going. [I'd have] had a chance to win that game. I'm going to be the winning pitcher in the All-Star Game. I've got the ball in my hand, and I'm going to beat [the other pitcher] because I can out-hit him. I'm going to get a chance to hit against him, and I'm going to hit a two-run homer in the 16th inning.... I liked the tie from a fan's point of view, but I didn't like it from a player's point of view. If I was playing, I'd say, "Goddamn, you ain't taking that ball out of their goddamn hands. You'd have to pry it out of my cold, dead hand." I would have dropped drawers and mooned everybody.

Bouton: I would have said, "Let me pitch until I drop." I was always willing to risk my career for one more inning. I was stupid. The

The end?

Q: *If there's a strike, will that be the final nail in the coffin for baseball?*

Bouton: No, because new people will come along who don't recall the strike or weren't interested in baseball at that time. They'll turn on the television set or go to a ballgame, and they'll say, gee, this is a great game. Look at this. You have a pitcher and you have a batter, and there's a moment of tension every single pitch — something could happen. And then a ball gets hit. Everyone's running. It involves a nice distance. Action could take place 400 feet away from home plate or it could take place two feet in front of home plate. It's not confined to a place like basketball. There's no clock; it's not confined to that. It's a marvelous game. And that's why it won't die out.

Fidrych: I wouldn't say it'd be the end. That's like back in the '60s or whatever, when they said California's going to fall off the map. Know what I'm saying? ■

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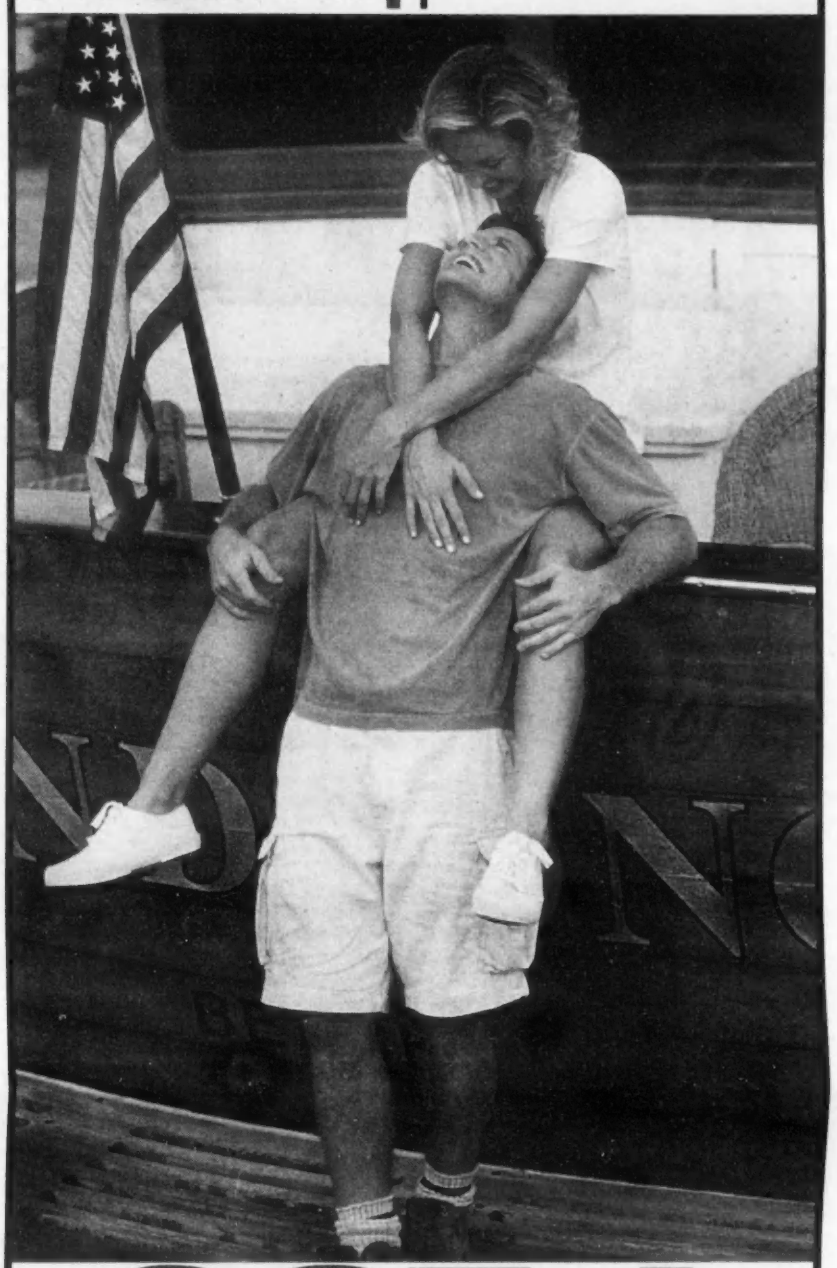

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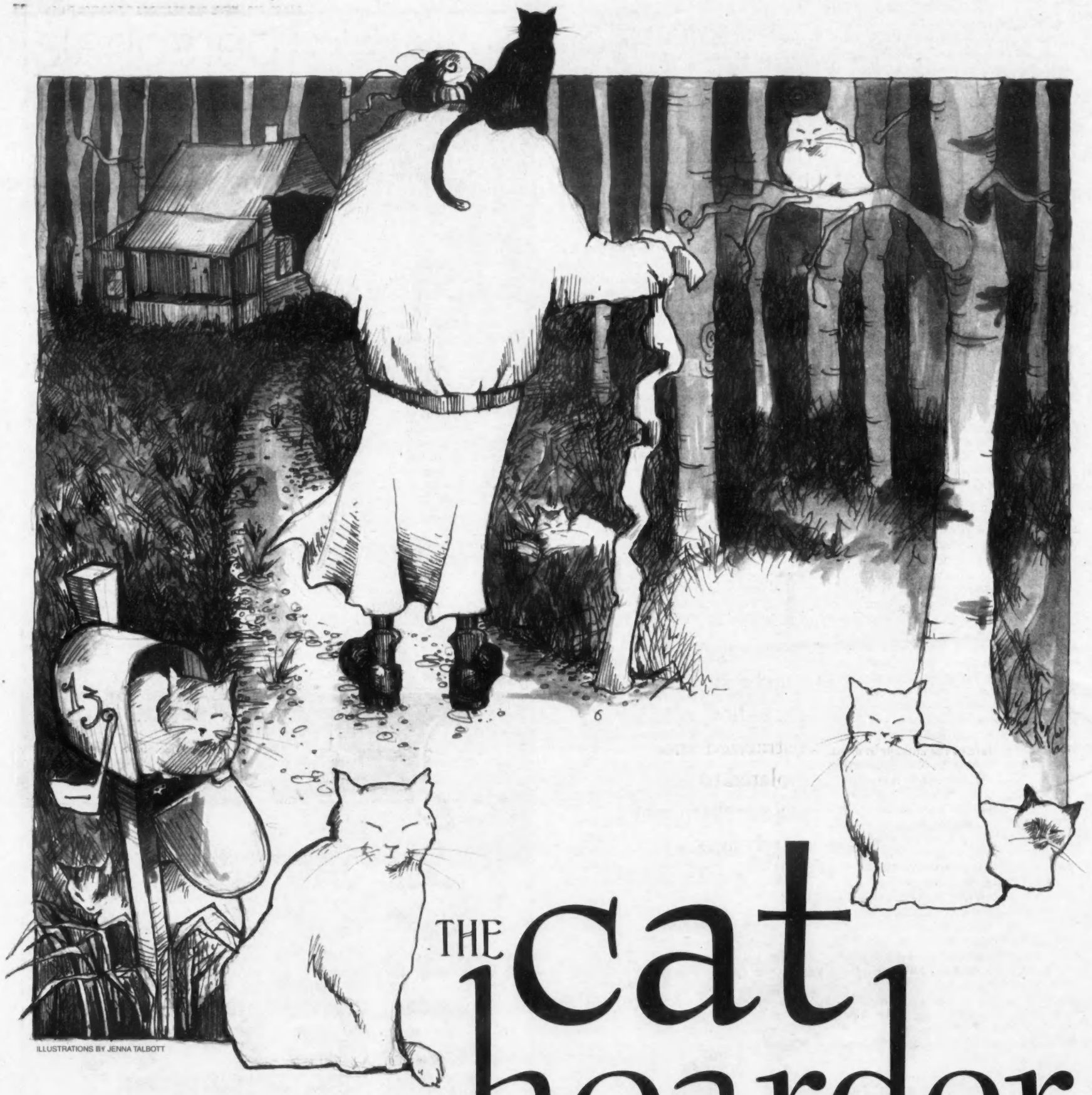


ILLUSTRATIONS BY JENNA TALBOTT

THE cat hoarder

AN EXCERPT FROM
The Feline Mystique: On the Mysterious Connection Between Women and Cats

BY CLEA SIMON

THERE ARE ONLY nineteen cats the day I visit "Connie" (not her real name) on the suggestion of a local shelter worker. Only, that is, down from a recent twenty-five, before the predations of some local coyotes. This is before the arrival of the three from Maine that are being dropped off by a concerned cat lover who knows that their owner, a visiting professor, is returning to Europe without them.

Only one cat greets me, a gray tiger who looks both glossy and well-fed as he rubs against my ankles. I have already circled the house, a big, shambling summer cottage, but could find no doorbell on any of the three doors. As I stand back, considering the closed-off porch, the little tiger finds me, and following his friendly greeting, leads me without hesitation to one dark entrance on the side of the house. It is dinner time, clearly, and the late autumn afternoon is growing both cold and increasingly wet. I knock and we are both welcomed in by the equally compact, somewhat stout, gray-haired woman who has brought all these cats together.

Once inside, I get a better sense of what the shelter worker had warned me about. Although we are in New England, on the last day of October, flies buzz about as if it were midsummer. In the drafty chill, the odor of litter box is not too bad, but the dry food spilling off the cats' big serving platter crunches underfoot. And every-

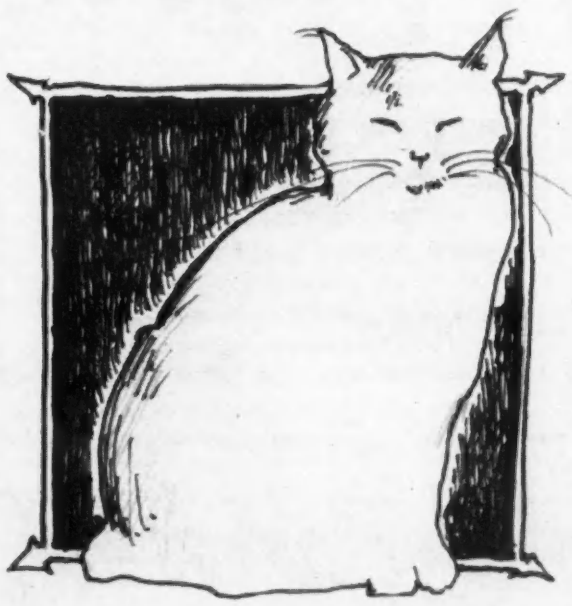
where, everywhere, there are cats. "This is Radcliffe," she introduces me to a large black-and-white longhair curled regally on the kitchen counter. "And here's Buzzy." A small orange adolescent skims by my legs. On the stovetop — the flat, electric kind — a marmalade longhair turns and looks at us, scratches for fleas, and then curls his legs under him to nap. Connie ushers me off to the right, to a small sitting room where four more cats sleep or recline on a sofa; another darts up the stairs.

"This is Ashley, and here's his brother." Connie reaches around a cushion to scoop up the siblings of the marmalade longhair on the oven, the other now-adult littermates who share the luxuriant orange and white fur. Holding the compliant bundles, we retire back to the kitchen. There was one more in that litter, Connie tells me, settling into one of the few unoccupied chairs. Her voice grows harder. Drunks killed her, she says.

"I heard them out there, drinking and throwing bottles." Connie and her husband live down a dirt road, but their woods are surrounded by suburb and it is easy to see how a woman like Connie could come to be the local scapegoat, the entertainment for rowdy teens. "I found her in the morning," Connie continues. "She was slit open."

More than coyotes prey on the cat lady's cats: people fear what they do not understand. Even I, a cat lover, remember the frisson of nervousness as I circled her dark house in search of a lit door, the faint desire that she would not — even after our phone conversation — let me in. Not all her neighbors are cruel, however. Some, such as the couple who called the Society for the Prevention of Cruelty to Animals to investigate the elderly couple's feline haven, have the welfare of the animals in mind.

Not that Connie saw the intervention in quite that light. "They stole my cat," she protests, allowing the shaggy orange-and-white to jump down from her lap as she turns again to the cat on the counter behind her. She had thought this cat, Radcliffe, had gone missing, and for days searched the neighborhood for signs of his black-and-white bulk. She spotted him, finally, sitting in the window of a neighbors' house, but when she was able to confront them, later that day, they seemed nonplused by her outrage. "We're going to adopt him," they told her, informing her that they had already taken the animal to the vet. "You can't do that. He's my cat!" Connie had replied, and after paying the vet's bill — $200 to treat an abscess — she had taken him home. That's when the ASPCA was called, and the inspector ("Who was very polite," Connie notes) began coming around.



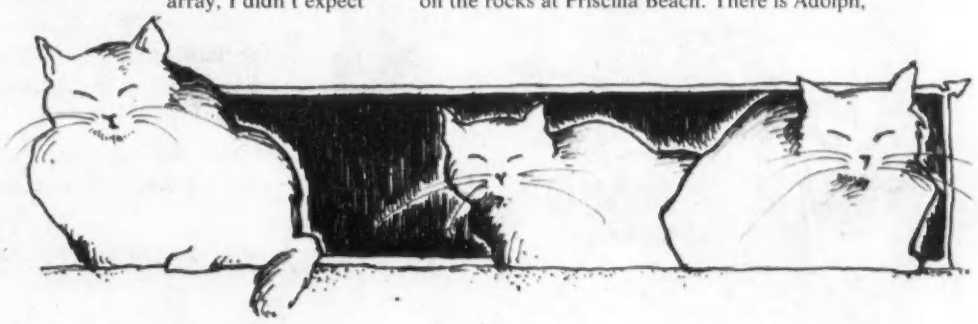
He told her he was there to inquire about why she had not taken the cat for his follow-up treatment, to remove the wick that the vet was using to drain the deep, infected wound on the cat's head. "I told him, I've been taking care of cats all my life." She seems affronted by the memory. "I pulled it out, and it healed cleanly." Her cats are all spayed or neutered, she says, but after that she sees no need for a vet, especially one who charges "Saks Fifth Avenue prices."

Over several visits he could find no reason to remove her cats, she tells me proudly. I make the mental note that he must have been looking for more obvious signs of abuse or neglect. She had even recently switched from supermarket brands to the healthier Iams food, although she complains about the prices. "I'm feeding them less these days," she confides in me, her voice lowering. "So there's less waste."

Maybe the inspector had been told the same story I had; the one that made me nervous about seeking her out that afternoon. "She thought one of her cats was lost," a friend, a shelter worker, had told me. "She looked everywhere for him." Two weeks later, the friend told me, the missing pet had been found — dead, and trapped behind Connie's husband's bed. "Couldn't you tell?" the friend had asked. "Well, you know me and housekeeping," was Connie's reply.

It was that story I'd been thinking of as I followed the directions up the rutted road, and although I anticipated the smell and the disarray, I didn't expect

These are the women who gave our society the image of the witch: the "crazy cat ladies" who are ostracized and isolated to a degree that must surely aggravates their mental states.



the sadness. First, as any experience with a cat hoarder makes clear, because of the condition of the cats, although the ones I see seem reasonably well-fed despite their scratches and scars. Sad also because as Connie's perhaps mild case makes clear, those who hoard have no concept of the mistreatment to which they are subjecting their cats. Although these women are clearly the basis for much anti-cat bias, they suffer without understanding. These are the women who gave our society the image of the witch: the "crazy cat ladies" who are ostracized and isolated to a degree that must surely aggravate their mental states. To women like Connie, those calls to the animal inspector were a personal attack on her family. The possibility that Radcliffe might have been better off with a family of his own, two people to love him as their house pet, could not be imagined.

Cats had always been around during Connie's childhood. Indeed the question of when she got her first cat seems to surprise her. "I've always had cats," she tells me. But these first pets, under the supervision of her mother and father, came singly into her life. "One cat at a time," she says, although that cat would often be supplemented by a dog or another pet in their Manhattan apartment. "When I got married, I thought, I can finally have all the cats I want." As a newlywed living in Paris, she began with two Siamese. Fifty-three years later, she hasn't satisfied that craving yet. She still wants more, and nobody is stopping her.

How does her husband feel about the animals here? I ask her, not wanting to mention the shelter worker's story. "He's out of his gourd," she responds, and I think she means over the cats. "He's a grump. But when I get the cats, he doesn't want me to give them away. He just doesn't want any new ones. After all, I'm the one feeding the cats. I sit and look at television and clean the cats' ears."

"He's half-assed," she says again later, when I ask her again about her husband of five decades. "Like this house. We bought it for the cats," she explains. "It was a summer cottage and he never finished insulating it. A half-assed job. It's cold; it's always cold." Her home does have some heat, so she does not fall into the significant percentage of cat hoarders with nonfunctional utilities. But it is drafty this afternoon, and as we sit there she pulls her sweater around her. I point out the cat curled on the table beside her. "These fellows must keep you warm," I say. "I sleep with five of them," she replies. "With the five who won't wake me up."

Her husband, Bob, makes his way slowly down the stairs. "Too many cats," he calls out to me. Since he's now nearly deaf, Connie had yelled an explanation of my project to her spouse. "Too many cats!" he repeats, in the overloud voice of the hearing-impaired. He shakes my hand and walks out.

I find myself sympathizing with the old man, as much as with his wife. Do I want to meet the five who live in her bedroom? No, I tell her, I cannot. It is getting dark, I say. It is getting late, and I would like to get back to the city before traffic becomes unbearable. In truth, the claustrophobia of the small kitchen and adjoining parlor has begun to get to me, and I do not want to enter a smaller space, particularly where more cats live exclusively. I begin to make my farewells, but Connie doesn't acknowledge them. Instead, she pulls a homemade calendar off the wall. Each month boasts a picture of a different cat, several of the ones I have met and also some of those that have been killed. There are Mermaid and Gray Stray and Priscilla, found on the rocks at Priscilla Beach. There is Adolph, "because of his moustache," she says, flipping to another month, and Duxbury. "The coyote got him." Lovely, I respond, as the photos begin to repeat, and start to move toward the door. She follows, with more photos, and I can do nothing else but look and praise the somewhat blurry shots of cats living and dead. "This is Hawthorne," she says. The black-and-white in the photo was clearly labeled as Radcliffe. "He's three years old." She has already told me his age, which is nearly three times that. We reach the end of the photos and I walk out the door. It is raining and windy by then, but she follows me, wearing only her cardigan.

Did I see the cat cemetery? She points out a circular area right off the driveway, bordered by stones and with many larger stones that seem to serve as markers. "More than thirty of my babies are here," she says. I mutter something that I hope sounds comforting and pull my keys from my pocket. The wind has picked up and it is almost fully dark. I reach my hand out to take hers. "Goodbye," I say. "You won't make it back to Boston," she replies, and I wait for her to finish, to say "by sunset" or "before rush hour." She doesn't. "Well," I laugh, feigning a jauntiness I do not feel, "I will eventually!" I fairly dive into my Toyota and drive down the unpaved road much faster than is good for my suspension. Although she has my sympathy, it is dark and stormy and it is also Halloween. For the fifty miles home, I clutch the steering wheel tightly and ride the brake on every turn. ■

The Feline Mystique: On the Mysterious Connection Between Women and Cats *(www.felinemystique.com) will be published by St. Martin's Press in August. Clea Simon reads from the book on August 20, at 12:30 p.m., at Borders Books & Music, 24 School Street, in Boston; on August 22, at 7 p.m., at WordsWorth Books, 30 Brattle Street, in Cambridge; and on August 29, at 7 p.m., at Brookline Booksmith, 279 Harvard Avenue, in Brookline. Clea Simon can be reached at cleas@earthlink.net.*

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1 M/F to share 4BR w/ 3 M. Nr T & Center. Avail 9/1. $520-$600+ 617-524-3011

REVERE BEACH
Seeking 1 M/F (pref F) to share 2 Br 2 Bath condo with 40+ Mista. Avail Now. $800 incl utils. 781-289-2726

SOMERVILLE
F & 3 cats seek N/S F. or gay M. Lg Beaut. near Union Sq. W/D. storage. easy prkg. front/Back porches. yard. quiet blding. near busses. Avail ASAP. no more pets. A MUST SEE! $750+utils. Ellen 617-629-3878

SOUTH END
Resp stud/prof roommate wanted for newly furn 2 BR apt. secure building. parklt prkg. $1000 all utils incl. Avail Aug 1st. 617-251-9656

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476.

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ARLINGTON, East: skng 1 rmate to shr beaut apt. 2 ba, prkg, D/W, W/D, yrd. Walk to T. $600. Call Felix 781-820-0108

ARLINGTON: Unique waterfront condo. 1F sks F. 27+, to shr. Arts/theatre, plants, on bike path. $525. 781-646-5486.

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BELMONT: 2BR in 3BR apt., avail Sept 1, $534/mon +utils, garage, W/D, on 79 bus to Harvard. Call 617-484-7216.

BOSTON (dwn twn) 2 rm avl in 4 bdr, Sk non smk 23-28yrs. Lg rm $535, sm rm $355 mo. 1st/last/sec. Nr T 617-821-6249

BOSTON/FENWAY: Musician seeks cln, quiet, mtsp, straight M to shr 2 BR apt w/ no common area. $587.50 +1/2 utils. Ht & Htw incl. Sept. 1. 617-247-9162

BOSTON/FENWAY: Skg 1 M/F prof/grad to shr 2BR, Lg newly renov. W/D, D/W, priv patio, util. $950+ avail now. 617-247-2282

Boston/JP: Skg 1 M/F college minded roommate for 1 BR in 3 BR apt. On E-line. Avail 9/1. $390 +utils. 617-504-1910

BRIGHTON
1 M/F prof. N/S, Lg 2Br/1Bath apt. Closets, easy prkg. porch & yard. References, 1st & sec. $525+. Avail Aug 1st. Call Brian 617-787-2531

BRIGHTON: Prof M/F 25+ wtd 9/1 for Oak Sq 3BR, D/W, W/D, on st pkg, 57 & 501 bus. $570+utils. 617-782-9624

Brighton: Skng M/F 20-33 to shr indp frndly home w/ 2F/2M. On st prkg, on bus lines. N/S. $400+ utils. 9/1. 617-782-4285

CAMBRIDGE: CENTRAL SQ: Avl ASAP, great location, Quiet, sunny, must be Gay friendly. No smoke/drugs. Min alcohol. Considerate, references. $750+ utils 617-661-6831.

CAMBRIDGE
Nr Alewife, 1M sks N/S, share 2 BR luxury Apt. W/D in unit, fast internet, Htd pool, health club. $1250 incl HUAC. See @ www.cambridgesparkplace.com $1K dep, no fee, no last. Avail 8/23. 617-894-1748

CAMBRIDGE/MIT
Nr. Kendall 3bdrms avail in lge 8rm dplx. N/S/Pets. $595+ each. One year lease, 1st/last/secur. 617-489-2790

CAMBRIDGE: F seeks F 30+ w/ quiet/calm lifestyle for sunny, clean 2br. Near T. $685/mo. Avail NOW or 8/1. 617-868-0664. call before 10PM.

CAMBRIDGE:Rmmt wntd 4 2Bdr apt, great locale, 10 min wlk 2 MIT. 10 min 2 Inman Sq, on Red Line, St. prk, W/D, grad/prof M/F, resp clean grl humor. $750 +utils. 8/1. 617-666-0223

Cambridge: Central/MIT Avail 8/1 or 9/1. 1 to shr. lrg apt. w/ 1 other +cat, your space: large & priv. w/ full bth, 1/2 kit. smoke o.k. $650 + 1/2 utils & sec. 617-388-5095

DORCHESTER: 2 Renv br avail for clean, quiet F. 2 min walk to Fields Corner T (red-ln) 15 min to Dntwn. easy on-St. pkg. $525 utils incl, 1st & last. month to month lease. no fee 617-290-5822

DORCHESTER: Seeking Female to share nice 8 room apt. $450/mo +utils. Near T, storage. Available ASAP! 617-265-3225

Everett: sking gay or gay friendly mature female roommate for 2 bdrm apt. hdwd flrs, no pets. $475+ utils. 617-448-7002.

Hyde Pk/Milton: Lg furn rm 18x15 for GWM 30+, spac vict home, nice grounds, W/D, Cbl, No S/D. $395+. 617-361-3919

JAMAICA PLAIN: 2 GM seek M/F immed or Aug 1. Great apt. Center St. Near T. Renov Kitchen & Bath, Hw floors, back yd, smoke ok, $600/mo. +utils & last month. 617-852-2204

Jamaica Plain Sk M/F to shr 2 bdr, nr grn & org.T, Lndry. Avl 8/1 $600+/mo. 1st/lst/sec
vza0537@verizon.net
617 549-9649 Mario

JAMAICA PLAIN: 1 MAT M/F to share 3BR apt nr Arboretum & T. W/D, D/W, hdwd flrs. N/S. $550+utils. 617-522-4046

JAMAICA PLAIN: F, 26, Sks 1-2 resp M/F to share lovely 3 BR apt. W/D, porch, Hw Flrs, EIK. 3 min to T, Busses. N/S, N/P. St. prkg. $430/$550+. Avl 9/1. 617-524-0721

JAMAICA PLAIN: Looking for F roommate to shr 2 bdr apt. nr. bus & T. Avl. 8/1. $600 + 1/2 util.
617 993-1979

JP. Avl 8/1, Responsible, clean (reasonably), M/F for 3 BR in Forest Hills. DW, WD, storage, on St. prkg. Smokers, pets poss. $500+. 617-359-0480

JP: N/S ska quiet, prof F/M, 31+, to shr beaut 2BR apt in postt nghbd nr T. Meditator pref. $500 +, avl 9/1. 617 983-5512

MALDEN CTR: Prof M to share XL 6 rms 2ndfl w/XL deck in rehab Vic bldg. Hdwd new kitch/bath, rewired/cabled, C/Air, D/D, laund, O/S park, nr T. I am prof GWM 38. LR calm clean convivial 30-45ish with Xnt cred & pers refs. No pets. Great Value @ $775+. Avail 8/1. Lv msg @ 781-321-7301.

MALDEN
Skg 1 M/F prof/grad to shr Huge Brand New 2 BR w/ 1M. All the amenities! Hdwd flrs, W/D, deck, A/C, Near T, prkg. $775+ 781-605-1824

MEDFORD:
1 prof F, skng Mature 25+ M/F, pref vegg, to shr lrg 2br apt. W/D, Nr Tufts. Easy prkg, storage, bus lines to Davis/Medford Sq. N/S, cat okay. Avail ASAP. $550+ utils 781-395-2474

Mission Hill, avail 8/1. 1 bdr in 3 bdrm apt $595/mos + util. 1M, 1F & 2 cat seeks N/S 25+ student or prof. Near T. 617-427-7748 day, 617-427-6595 night.

NEWTON: Bdrm in 4 BR, 2 bath house. D/D, W/D, pkg, near Bus lines, MA Pike, and shops. Avail either 8/1 or 9/1. $480+ 617-332-7683

NEWTON: GWM, 50, sks clean, quiet, resp, N/S, no drugs, GWM, 38-55, to shr artistic, 2BR apt. Bath, A/C, D/D, WW, W/D. Nr rte 128, M Pike, Grn ln. $725/mo +1/2 elec. Prk avl. Avl ASAP. 617-965-6979.

QUINCY AREA: Spacious 2BR apt, $737.50, incl h/h/w/e w/prkg, W/D, D/W, pets ok, avail asap, Donna@ 617-791-5573

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ROSLINDALE: Avail 8/5, Furn BR in spac 2 BR, Off Ros Sq. Hdwd flrs, deck, $700 all incl. $500 Dep. 617-325-2328

SMRVLLE/DAVIS Sq: F & cat seek 1 for lrg sunny 2-Bdrm apt w/ wood flr, prch, kit, bsmnt strg, $650+ utl. 617-625-3537

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SOMERVILLE: Great Davis Sq 2 BR avail 8/1 for gay/cat friendly person. $650+, 1st & Last. Brian 617-290-6809

SOMERVILLE/DAVIS: F 26+ for 2 BR, no pets/cig/drg/couples. Avail now. $650+utl. Dep/Refs. august_room@hotmail.com

SOMERVILLE/PORTER SQ: 2M 30's/Friendly kitty sks M/F. Across from Porter T & shops. Arts and music. Avail 8/1 $650+utils 617-988-1876

SOMERVILLE: NO FEE! Harvard Sq. 4 BR $2300, Tufts area 3 BR $1800, Coin-op, prefs. avail 9/1 617-620-0762

SOMERVILLE
Near Winter Hill, modern apt, 4 bedroom, 2 bath, W/D, dishwasher, hardwood flrs, $575, no fee, avail 8/1. 781-391-2505

SOMERVILLE: Prospect Hill Park, 2 Lg furn BR, $550/$575, Prkng, Ethernet, cable TV, Skng N/S, Prof/student, share utils, Avail 9/1 617-628-6545

SOMERVILLE
2F seek 1 M/F roommate for 3bdr, 3rd fl. apt. Large, Nice, Hardwood floors, washer/dryer, street parking. Seeking fun, hip individual. $900+ utilities. Sept. 1st. Call Stacey/Stephanie @ 617-666-8937

SOMERVILLE: Nr red line T, 1 F sks 2 F, Shr 3 BR, W/D, $540/$570 +utils. No Fee, No smk/pets. Avail 9/1. 781-396-1968

SOMERVILLE
1M/1F seek 1 M/F roommate for 3 BR apt. 15 min from Harvard Sq. T. 10 min from Inman & Union Sq's. W/D. On St. parking. $600 +utils. Avail 9/1. Call Matt 617-666-8719

SOMERVILLE
1 minute to Davis square. F skng F room mate, NS, to shr 2BR apt in 3 fam house. W/D in unit. $850. Avail. Now! Call Martha, 617-629-5466.

SOUTH END. 9/1
Prof 30yo N/S M sks rmmt to shr gorgeous 2BR top floor apt. On small park. Huge LR, exposed brick, Hw flrs, D/W, Skylight, $900 incl HT/HW. Jonathan 617-230-2956

WALTHAM: 1F & 1M seek Friendly/Resp/Indep M/F 25+ to share 3BR apt in house. Huge Sunny BR, W/D, porch, clean, pkg. Near Bus/Comm Rail, 95/Pike. No pets, N/S, 1st/Last, $400 +util, Avail 8/1. 781-899-3408

WATERTOWN 1 BiF, 1 GM sk F/M for indep 4 BR nr buses. No smk. no pets. Avl 8/1. $500+. 617-926-3324

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ALLSTON: Employed, resp 30+, F wanted for 6BR, indep, ez-going house. Nr bus, T. $400+ utils till Sept, after 9/1 $500. Avl now 617-254-5251

CAMBRIDGE/PORTER SQ: 2 Rm in lrg indep/co-op Vict hse, N/S, no more pets. 2fl, 3bth. $500/ avail 8/1, $475/ avail 9/1 incl utils. First/last/house fee. 617-776-5434

NEWTONVILLE: Lg. sunny 5 M/F house + cat seeking 26-36 M/F. $400 +utils. Near comm rail (not T). W/D, prkg, no cigs, call AFTER NOON 617-965-7807

ROSLINDALE: 3 rmmts skg 4th M/F, n/s, F pref, pets(?), bus/T, off st prkng, W/D. Avail ASAP. $450+ ut. Oliver 617-469-1709.

WALTHAM: 1F & 3M seeking friendly, prof, resp & indep 30+ F to share Lg. apt in house. W/D, Off-St. prkg, near bus/comm rail. Sunny, clean, garden, yard, 2 porches, N/S, no pets. 1st/Last $415 +utils. Avail ASAP. 781-899-5312 or 617-582-5290

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lg yard. $1000 +utils. 617-889-6140 leave message.

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ARLINGTON: 3 BR, 1 BA, FP, DD, form Dr, HW, decks, 3 car park, top loc, pet neg, N/S. $1900 781-962-6615 RE

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BAND FORMING
punk/rockabilly. Guitar, bass, drums, sax. Prf in 20s. Jesse 781-629-1086 rocknsockndemon@yahoo.com

Band or members to form one, wanted for rapid national fame/exposure. You be Depeche, Knaufler, Hendrix, Vollenweider and original music inclined. Techno/trance keyboardist a big +. Creative genius/singer has vehicle ready to rock it, you be the fuel, the fire still burns. Step out of the cage and onto the stage. Call Spin 603-436-2277. Lets explore!

Band Seeking Members
Drums/Bass/Guitar w/ strung backing vox lkng to add.
Jazz/Blues/Funk/Rock covers & orig. Space in Norton, MA. RobWalsh@mediacna.net or call 508-285-4097.

BARN nds Bass w/Vox
Orig. Amer. Rock (Tom Petty, Stories, Husker). Must be: dedicated, Bk. vox a must. 617-247-6999,marina1966@cs.com

Bass & Drums
Exp M. drummer & fem. bass sks a N Shore band proj. Classic rock, rhythm & blues pref w/ some orig ok. Open to working separately. kap2765@draper.com for drummer nfo.or@mit.edu for bass.

Bass & Drums Wnted
Affctny, acid/rock band; M & F vox, gtr, etc, ISO drums, bass. Have CD, serious. Infl: The Band, R Adams, F Mac. Prac 2X/wk, gigs. 617-232-4299 www.blushrulesmusic.com. email godeye27@hotmail.com

BASS & KEYS WNTD
Band seeks solid,passionate and creative bassist.Records w/ Radiohead producer in Fall.Inf.-RHead.U2.Zep.Must be serious,nice. Call 781-391-6188

Bass & Keys
Are you a bass or keys player bored w/ playing in 4? We are a Boston-based Greek music group that gigs & records orig. music. Dedicated players w/ a passion for performing call Thanasis 617-325-6008.

Bass and Drums
Guitarist and singer looking for rhythm section.Rock band? Original,melodic,diverse,creative.Call Doug at 781-961-6660

Bass Elec & acous bass gtr, all styles. Good equip, attitude, trans. Seeks working gigs. Can read or play by ear. John 978-685-7272

BASS NEEDED ASAP
Boston hard rock band sks bass. M 21-30. CD, gigs avail. Commitment + good attitude. Call Jym 781-975-2102

Bass Needed
Gigging band over 30,practice once/week,gig once/month,classic rock.
Call Dave (stays) 617.225.3470

Bass Needed
Riverside Train seeks solid, committed bass. Orig+cov. Steady gigs, serious fun, future. www.riversidetrain-band.com srmanagement@aol.com, 617-598-1046x2397

Bass player & guitar player wanted for new major label NY based artist. Committed professional, gucci look/vibe, exp. in melodic modern rock. Email resume to musicmgr@mindspring.com

Bass Player Wanted
Est cvr band in the S Shore sks bass player. Working w/ a booking agent. Have dates. We do Buffalo Tom, Beatles, Green Day, Cheap Trick, Blink, whatever.
theelbowroom@yahoo.com or call Brian 781-696-7817.

BASS W/ VOX WNTD
FOR 60'S - 80'S CVR BAND SPACE IN QUINCY, SENSE OF HUMOR A PLUS. CALL GEORGE @ 617-770-1119.

Bass Wanted
Torque now auditioning. We have Cd, reh space, pro gear, gigs lined up, all orig music. You have talent, pro-gear, drive, trans & willing to reh 2-3 x per week. Serious insp only. Art 617-522-9579 or Gerald 617-201-2459

BASS WANTED
Sonic Youth/Smith/REM. Have CDs gigs space off T pro gear & $. You: travel,studio, determination & day job. M/F 21-34. Scott 617-319-6209 kmichaels06@yahoo.com

BASS/DRUMS/KEYS
Award-Winning Songwriting team looking for pro-level players.Not a startup. Original Songlist.Noel 617.842.6542

Bassist & Vox Needed
Hard rock band looking for bass player and vocalist. Ages 20-30. Infl: Helmut, Tool, etc. Greg at 617-501-3175

BASSIST NEEDED
Dynamic hard rock band. Orig pro quality. Infl: Zep/ Crowes/ S Garden, Gn'R/ Motley, OLPeace/ STP/ BuckCherry. Need solid chops, groove, energy + exp! Matt/Dave (617)769-0603

Bassist Wanted
Rockin' Soul Horns, a high energy 9 piece horn band for a dedicated bass player. Music type is mainly R&B, funk and swing. Immediate opening. For a confidential inquiry, call Bob at 401-246-1502 or Greg at 401-934-1833

Black Musicians & Artists Represent
Keys, Drums, Bkup Vox, Others. NewSoul/Funk! Peep the web: deonnique.com/soul.htm

BRASS, REEDS & PERCUSSION WANTED
For a marching band that performs Mar-Dec mainly in NE MA. Pay is $50/parade. Contact Sal 978-685-1157 or serna@attbi.com

Christian Musicians Wanted
Est. Christian band located in the Plymouth area w/ orig songs acoustic/electric. Looking for dedicated musicians. Drummer, keys, percussionist, violinist, vocals M/F, etc... Call Dave 617-593-0600. If you're serious, so are we.

Clarinet/Flute/Cello wanted for unique new ensemble. Classical/rock/pop/. Classical training, sight-reading, and rock or jazz background pref'd. Call Dan Hermes (781)259-8109. www.hermesorchestra.com

Clarinet/Flute/Cello wanted for unique new ensemble. Classical/rock/pop/. Classical training, sight-reading, and rock or jazz background pref'd. Call Dan Hermes (781)259-8109. www.hermesorchestra.com

Classice ruins drummer looking for photographer who was hired to take photos of me opening for the Ramones, circa 1988-1989 at The Channel in Boston.Contact 781-642-0337

Crazy Train is Back
Ozzy/Sabbath tribute needs guitarist. Serious professionals only. Call 401-885-9512.

DRUM AND BASS
Singer/songwriter pianist seeking musicians for frequent Boston gigs.Sam 617.216.6664, sflieg@hotmail.com

Drum/Bass/L Gtr/Piano
Wtd. Former Innerpink singer (Noise's Best New Band) forming Orig. Exciting Rock &soul. Peter 617-327-1260.

Drummer
(age 42)in S.N.H. area. w/comp ideas. Into British Prog rock (Yes, ELP, P.F.) sks other musicians to develop unique modern sound. Jazz & class influ welcome. Chris-603-642-6565.

Drummer and Bassist
M/F wanted for pop/rock original band,Serious inquiries only.www.thepredicates.com. Gregg:508-245-9081.

Drummer and Bassist Wanted
to augment industrial band lineup. Influences Ministry,KMFDM,and Skrew.Practice space,new CD release.617-571-0647

Drummer Available
For gigs, fill in's, studio. Have exp, transp, space with P.A. Boston/Providence area. 508-878-4606 or email chrisch@wabtv.net

Drummer Available
Prof drummer w/vox, 20+ year of gig exp. Looking to join a working band. Top 40, rock, blues, etc. Call 603-626-4257 or jbregler@mchc-nh.org

Drummer Available
rom Worcester Area. Heavy hitter looking to join a band. Call 508-752-1102 after 8 pm.

DRUMMER NEEDED FOR CURTIS KNIGHT BAND. CURRENT & 60'S ROCK. TRANS, EXP & PRO ATTITUDE REQUIRED. 978-667-6611 CURTIS@CURTISKNIGHT.COM

DRUMMER NEEDED
For orig. ProgNewRock/PunkBand South NH. Infl: Rancid, DK Murphys, Pistols, Clash, Ramones, G-Day, The Who. Call Tony 603-434-7178

DRUMMER
Newly formed jazz/funk band that backs captivating female singer seeks steady drummer.Call Tom at 617-731-4600 or FMRAPPR@aol.com

DRUMMER NEEDED
For punk band The Bluebloods. On a major label. Must play fast & hard. Infl: DK Murphys, B Flag, Clash. TJ 978-750-6890

DRUMMER NEEDED
Band formerly on Capitol Records with new deal soon. Dedication and ability to tour.
Eddie 212-431-7709

DRUMMER NEEDED
3 piece w/ songs, space, shows, good hygiene. Must laugh at all our jokes. Personality beats experience, but competency is a definite +. Infl: VU, Mag Fields, Brit Indie, Pixies. Tom 617-271-9050 theprostitutes@yahoo.com

DRUMMER SEEKS
Rhythm and Blues band. Influences: BB King, Rolling Stones, Willie Dickson. Leave message ask for Chip 617-361-2109

Drummer Skng Work
Top notch pro w/ lead & backup vocals. GB, classic rock prefer, but open. Experienced, team player. 508-384-7084.

DRUMMER SKS EXP PLAYERS
For innovative,accessible rock. Have space, van, P.A, etc.
Michael 781-396-2411

DRUMMER WANTED
Monkeyfist sks hard rock drummer for covers/orig. Infl: Sabbath, Priest, Zeppelin, Halen, etc. Reh space in Waltham. Colin @ 781-899-5371 colinday@rcn.com

Drums & Vox Needed
Fast Rockn'Roll band needs Drummer-Fast & Furious & Singer-not screamer-guit a +. Info: D Boys, C Trick, S Distortion, S Pistols. Space in Allston, gigs, CD. Call 617-792-1339

Drums and Keys Wanted
Rock cover band 60's thru present.Singing a plus.Have gigs.Norfolk County MA area.Experienced players 30+. Contact Tshears@mindspring.com 508-541-3944

Drums seeks instr/vocals for cruise ship band. 6 mos. commit. Pros only. Call 401-435-6887.

Drums/Keys/Other
Wntd for orig rock, funk, jazz grp. Gigs, reading, wrtng. Call 617-846-6004

DYNAMIC FEM SINGER
Avail for GB/$ gigs & recording projects. Versatile black fem, 24, Berklee grad. Sks acts working GB band. Team player & dedicated. 617-427-2129

ELECTRIC BASS
Groove plyr, exp w/most styles, w/strength in blues, rock, & R&B. Avail for sessions, sit-ins & tours. Paid sits only. Tom Martin @ 603-978-2178 or www.electricbass.net

Elvis Costello
Sks Burt Bacharach to create modern pop classics. Inspired by Beatles, XTC, Crenshaw, J. Jackson, V Morrison, N Lowe, Replacements: info@djusa.com

Exp Ld Guitarist Avail
Most exp w/ classic rock 60's - 80's. Also play blues, jazz & country. Sks working good $$ gigs. Serious chops & equip. Mike tve a msg 978-937-2076

Experienced Guitarist
seeks North Shore guitarist/band/others to jam/gig Blues & Blues Rock covers. Roger
978-948-3617.

F Vox wntd
Melodic F vox wanted for Doom "Metal" Band. Music is slow monotonous at times and creepy as hell. Transportation a must. Please call for details. 781-647-5992

FEMALE MUSICIANS WANTED
Inf. Kittie, Linkin Park, Hole, Ramones, etc. 781-237-7627 Tom.

FEMALE SINGER
Versatile & powerful needed for estb. roots band, rock, soul & R&B. Practice 1 per week, gig 1-2 x per month. Call JC 617-271-3886

FOR MUSICIANS
Band seeking drums/lead guitar/keyboard players.Serious musicians only, please.
Call James at 617-233-7249

GB/Lead Guitarist-Exp Pro w/100's of mid's+equip. PA, Tux, Sks working GB Band, duo/trio etc. Rich 978-468-0259

Geeetar Wants You
Looking to join/form a trip hop, electronica, eclectic band. Infl: Portishead, Bick, Soul Coughing, PJ.Intl tour exp. 1 Looking for serious,but fun! Robhuntley@hotmail.com

Guit &/or Keys Nded
For prof band working every wk, some travel invl, must sing. 603-286-7260, leave message

GUITAR LESSONS
22 yrs exp. I'll teach you what you want to learn. Also avl. for studio work. Jim 978-664-0547

Guitar Player Looking...
to join/form an orig band. Goals = perform & record, sound = B Crows, E.C., Hendrix, Allmans. Call Howard 617-783-4001

- Guitar,Bass,Keyboard
Guitar/drummer forming cover jam band,mostly covers,some originals.Vox helpful.Classic rock,blues.Have space.Dave 617-718-0497

Guitarist Wntd (Lead)
For Orig rock band. Infl: Creed/Queensryche. Send Demo to CastleGate Entertainment, PO Box 125, Marblehead, MA 01945

Guitarist Sought
Sngr/writer, 38, on Cape sks advanced guitarist acou/elec many styles. Write, rec, gig form band. Doug 508-539-2110

Guitarist Needed
Docrn metal band into electric wizard, Sabbath, Dungeons N'F'ing Dragons. Mick 617-864-5340

Guitarist Avl
Boston based professional musician, experienced in all styles, available for gigs. Specialty last minute sub gigs. Electric/acoustic/vocals.
617-480-0609

Guitarist Looking
Gtr plyr 23 sks band/others to write & gig w/. 7 yr exp, pro gear, trans & poss gigs. Inf: Cure, Tool, Wes Montgomery, FNM & Zep. Rob 781-789-9755

GUITARIST WANTED
exp, versatile by singer song writer to collaborate, perform, record rock, pop style inf: Tori, Fiona, PJ, Poe 617 523-6473

Guitarist Wntd (Lead)
For Orig rock band. Infl: Creed/Queensryche. Send Demo to CastleGate Entertainment, PO Box 125, Marblehead, MA 01945

GUITARIST/DRUMMER
Wanted for a unique new band. Acoustic classical/funk/pop. Solid groove & classical training pref'd. Sightreading req'd. Call Dan 781-259-8109
www.hermesorchestra.com

GUITARIST/SINGER
Wtd by singer/songwriter to form Duo. Original & Covers Pop & Diverse influences. 978-546-8477, JSP20@MSN.COM

HARD ROCK BAND
I am fem vox/songwrtr skng to form band Lead/Rhythm/bass guitars+drums wntd. addtl info is @ www.wearethestory.com or call Wendi @ 617-524-4345

Have the CD,
Label, Studio. Need: Band! Cracker, S Devine & E Costello. Need: ld gtr, r gtr, bass, keys & drums. info@markbates.com 617-512-7534.

Hillbilly/Western Swing
Twilight Rhythm Ranchers looking to add fem vox, steel, fiddle, or piano. 617-641-2904 or whunt@mdeswisp.com

Hysteria
The Def Leppard Tribute Show sks drummer w/ solid meter. Must have prof. attitude. Willing to travel. Call Chris at 401-559-8699.

INDUSTRIAL
"Veins n Cables" seeking musicians. S. Puppy, NIN, M. Manson, Orgy, 19-25. Adam: 617-782-7625 Dave: 781-246-8997

Jamming for Fun
W. Roxbury band forming. Classics & orig for occasional gigs. I play keys/sing (39) got gear, day job. Need guit, rhythm/lead, share vox, computer savvy, no egos. gatlandstogether@yahoo.com

Jazz Piano
To play standards, Mikis, Monk, Cultivate, etc. Jam now, gigs later. Ricardo: 617-417-1137. Dan: 781-643-3316

Keyboardist Needed
Smooth Jazz/R&B/Soul. Estb. GB band booking high-end venues for spring. Looking for talented keyboardist w/ gear and tempo. We have prof. promo kit, demo, free rehearsal space and top-notch equip. Rino 617-339-5773 voice/pager.

LEAD GTR AVAIL
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Buckcherry, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Looking for serious musicians in working/near working band. Play w/ a blues/rock feel and have excel. improv skills. Infl. range from Hendrix/Doors to Nirvana/Dylan. Prefer 20's. Call John, 617-492-3260, jbrennan77@hotmail.com

LEAD GUITAR WTD
Orig. & cover rock, funk & blues band. Gig 1-2 nights/wk. Also acoustic gigs, vox a +. Must have trans. Alan 978-369-2370

Lead Singer Avail
Looking to join punk/alternative band. Has performing exp. Infl: Greenday/Pistols/Cheap Trick/Replacements/Stones. Call Tommy 617-628-5161

MALE VOCALS NEEDED
Working show/GB band seeks M lead vocals w/flex eve/wknd scheds. call 978-443-4036.

MUSICIANS
Guitar, bass, vocals wanted for heavy, melodic, hypnotic, tribal, hard rock/metal band.
Call Chris 617-840-1568

NE's most polished, solid working GBband sks fem vox 30+. Musts: Celine, Whitney, PCline, Shania. Str powr ballads requ, gd harm. ear, team plyr, gd look. We offer nice people, min effort & gd$. Call 978-433-6188

Need Musicians
21 yr old songwrtr looking for M/F musicians, ages 18-27 to form orig band. Vocals a +. All musical infl. esp rock & R&B soul. Nkechi 617-361-0563

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www.MusiciansContact.com
View paying jobs and resumes online. Thousands of musicians have used us for 33 years. Log on or call 818-888-7878

POP
Original band seeks lead F vocalist. Some covers. Practice space by The Fenway. Sam 781-322-8622

Pro Guitar/Vox Sks
Hard rock drummer and bassist to rock. Have Cd originals, covers, $, & gigs, etc. Call new Brockton 508-894-0902

Prog Rock/Misc.
working cover start up needs musicians. Write drummer Philhappy@Hotmail.com

Rising Blind sks Guitar/Vocals a + for melodic, dynamic, post-rock band. Infl incl U2, Beatles, APC, Tool, Pumpkins, Sunny Day etc. Have space & gear! Call Jay 617-825-3499 or Greg 617-388-7816.

ROCK/POP VOCALIST
Needed immediately for national project. Must sound like Blink 182, Sum 41, etc. Call 401-241-4782

SAX WANTED
MIDI based duo, rehearse in Carlisle, all styles. Looking to gig 1-2 times a month. Vocals a plus. John @ 978-371-8070.

Seasoned Guitarist
Looking for a band or people to jam.Influences include Sublime, Staind, Metallica, Godsmack,Finger Eleven,II Nino,Disturbed,Toad,and more.Call Doug 603-496-2416

Seeking Lead Singer
For gigging original rock reggae band. Email zox@brown.edu or www.mp3.com/zox. Providence area.

SINGER FORMING 80's & more cover band. Infl: Queen, Journey, Bon Jovi, Billy Joel, Crue, & Skid Row. Jon 781/391-7613

Singer Frontman
Stones,Stranger,Stiv,Stripes,Strokes, Motown/Soul.Must be dedicated.617-625-1687

Singer Seeking
Bass, drums, & guitar for orig Green Day-like punk band. I am a front girl lkg for friendly musicians to play out/grow with. Beginners welcome, 18-29. Carol 978-897-9777

SINGER WANTED
For heavy, melodic, unique rock band. Infl. are Tool, Helmet, Quicksand, Failure, Deftones.
Contact Jason 617-779-8495 jaycat6@hotmail.com

SINGER WANTED
For established orig. Boston Band with very aggressive sound. Must have exp. & writing ability. Own PA a plus. Serious insp only. Call Chris @ 617-686-6156 or email SNimbkar@yahoo.com for info.

Singer Wanted
Experience Jones/Boston rockers making fat groove need singer with ideas.Call Brendan 617-262-8359

Singer Wanted
M/F singer (songwriter) who can play an instrument(s) for established NorthShore roots/folk/blues/original group. call Bob's studio @ 978-921-1494

Singers Needed
Professional Songwriter needs first rate M & F singers for session work. Good pay and exposure. Send demos to 31 Sherman St, Cambridge, 02138. Call 617-661-6559 or ellymoo@world.std.com for details.

SINGERS,SNGWRTRS
Need demos, singles, CD? Arranger/producer w/ pro studio sks collaboration. No $$$. Rock, pop, hip-hop, rap. Call Dan (781)259-8109 www.hermesorchestra.com/cd

Sngwrter's Workshop
focus: craft, performance, critique. All styles. Be ready to perform for group. Have access to art space in w burbs. Email Tom: songsculpt@hotmail.com

Sound Engineer Wanted
Live sound engineer or semi-pro with ambition, reliability, and a love of PINK FLOYD wanted for putting record-perfect FX nuances into live performance for New England's finest PINK FLOYD tribute show. Must have trans, pro audio knowledge and experience. Call for audition. Tony 978-663-0367 or Walter 978-664-2004

SOUND ENGINEER
Pro with own rack avl. 4 walk in mix or f/t acts. TC elec. Lexicon, Furman, Presonus. Grt. rates and mics. Call Randy
978-534-2932.

Steel Drummer Available
Attention restaurant/club owners. Add some spice to your atmosphere. Cocktail hours, patios, decks. Call 401-578-5452.

There's no such thing as a guaranteed gig. UNLESS it's a Guaranteed Gigs Ad in the Phoenix. Just place an ad in the Gigs Section and, if you say so, we'll renew it for FREE every 4 weeks until it works.* It's that simple.
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617-859-3300
*up to one year

TOO OLD TO ROCK...
...too young to die - disillusioned 30-somethings (singer and bass player) seeking like-minded individuals to play supposedly significant yet culturally irrelevant "quality" rock - e.g. Clash, Costello, Replacements, Springsteen, Stones, Who. Covers or originals. 617-247-8821 or johnnylongshot@lycos.com

VOCALIST AVAIL
Versatile female vocalist into jazz, blues & soul seeks professional situation. Will travel. Call Alison 603-433-8470

WANTED FEMALE
Producers, Writers, Engineers, Choreographers, to work w/ POP/R&B groups. Must be 18 yrs old with 1 year of exp. in the music industry. Call Randolphe Ent. Group at 781-963-4120

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$100 - $400/day potential. All looks needed. No experience required. TV commercials, film, print. Call Digital Exposure @ 1-800-260-3949 ext. 3025 (AAN CAN)

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Turtle Lane Players, Newton
July 29. Call for Appt
617-244-0169

Prepping for tour: Auditions being held for drummer, bassist, keyboardist and guitarist to outfit emerging pop-rock artist's band. Album gaining recognition on college and specialty shows across the states. Check www.kristenfehlau.com. If you the music, have a car, dedication to practice & own your rig, drop c/o MDI-Productions.com, 2277 State Rd, G-1, Plymouth, MA 02360.

Vokes Players, Wayland, MA auditions for The Beauty Queen of Leenane, August 4 & 5. Prepare a two minute monologue from a contemporary play. Call Tara Stepanian for appt.
401-861-0783

EVENTS

MUSIC INDUSTRY CONFERENCE
Participate in the music industry networking opportunity of a lifetime!!! The Inside Connection music magazine presents The 2002 Indie Sessions sponsored by Sam Ash, Sennheiser Microphones, and Dean Markley Strings. Panelists include top executives from such labels as Arista, Columbia Epic, plus many others. Limited tickets available. Call (631) 981-8231.

Vibrant Oils
on display @ Macondo Grill, Somerville thru 8/3. Preview them at www.geocities.com/jessica_zeigler

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Free Voice Lesson
Learn good technique for all styles with experienced teacher/performer. First lesson FREE. Bret White 617-254-2590

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Songwriters/Composers/Band Wanted
Entertainment company seeks original artists to compose music for video/film/radio. All genres. Must have pro demo. Call 401-261-1667

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RECORDING STUDIO SPACE IN ALLSTON FOR RENT
1200 sq ft. Great location. Call Rick 781-789-3128

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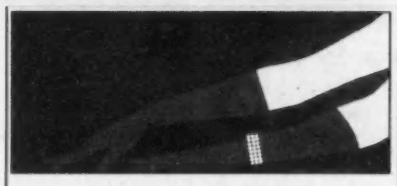

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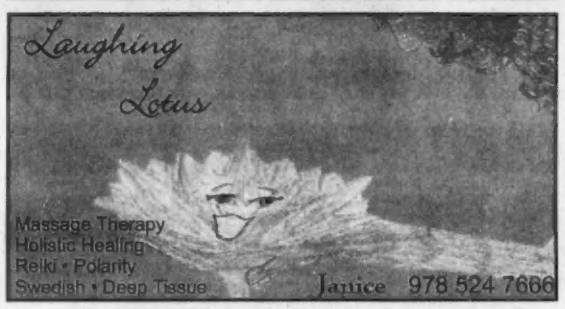

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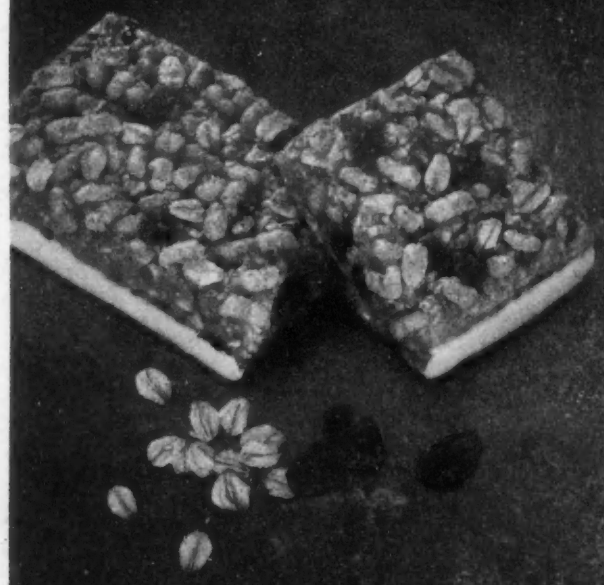

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ART LISTINGS 14 • DINING LISTINGS 17

PICK OF THE WEEK

Dick Contino

WEDNESDAY: The short version of Dick Contino's tale goes something like this. At 17, hip-gyrating accordionist becomes overnight national sensation by winning radio talent show with boffo rendition of "Lady of Spain," bonks primo Hollywood starlets, signs contracts with major recording labels and film studios. Then hits the skids and goes Bottomsville: Elvis steals his hip shake, rock and roll swipes his thunder. Hollywood career gets KO'd by "draft-dodging" charge at height of Korean War; winds up starring in Z-grade teen gems including cult-legend exploito howler *Daddy-O*. Reduced to Vegas lounge purgatory and occasional Italian wedding gigs, then sees career nearly resurrected in 1990s by gonzo crime-fiction dog James Ellroy, who conflates fact/fiction in short stories and *Dick Contino's Blues*, recasting him as box-banging, hard-drinking, bird-flipping anti-hero in search of redemption. The last time Contino was in Boston, he served up a fist sandwich to some jackass critic who called him a draft dodger. (Contino served six months in the pen for evading the draft, then served Uncle Sam for 16 months entertaining troops in the Pacific and earned an honorable discharge.) This Wednesday evening, he's one of the featured performers in an otherwise unremarkable Vegas variety roadshow that plants itself on City Hall Plaza at Government Center beginning at 7. It's free; call (617) 635-4505.

Edited by Carly Carioli

■ THURSDAY 25

POETRY. If there remained any doubt that Harvard Square is the poetry-reading capital of the world, WordsWorth events director Jim Behrle has now dispelled it with his four-day **"Harvard Square Summer Poetry Festival"** in the store's annex reading space upstairs at 30 Brattle Street. A partial list of the crew (more than 50 poets, reading for about 15 minutes each) includes Fred Marchant, Jonathan Aaron, Karen Weiser, Joseph Torra, Charles Shively, Becky Rosen, Jack Kimball, and Bill Knott. That's today and tomorrow from 7 to 10 p.m., Saturday from 11 a.m. to 10 p.m., and Sunday from 11 a.m. to 5 p.m. Call (617) 354-5201.

SOUL. Nice to see that the Newport Jazz folks have invited Isaac Hayes to the party, and even nicer to see him in town this evening to host the **'70s Hot Summer Jam 2002**, a compendium of stars from the neglected heyday of buttery soul: the **Manhattans** ("Kiss and Say Goodbye," "Shining Star"), **Ray, Goodman, and Brown** ("Special Lady," "Take It to the Limit"), **Eddie Holman** ("Hey There Lonely Girl"), the **Delfonics** ("La La Means I Love You"), the **Main Ingredient** ("Everybody Plays the Fool"), **McFadden and Whitehead** ("Ain't No Stoppin' Us Now," the 1979 hit that propelled the Dr. J–fronted 1983 Philadelphia 76ers to the NBA championship), **Tavares** ("Heaven Must Be Missing an Angel"), the **Winstons** ("Color Him Father"), and more. That's tonight at the Wang Theatre, 270 Tremont Street. Tickets are $30 to $65; call (800) 447-7400.

JAZZ. The fine Boston-based pianist **Laszlo Gardony** brings an excellent group to Ryles in preparation for an upcoming recording session: saxist Stan Strickland, drummer Yoron Israel, bassist Ron Mahdi, and violinist John Blake Jr. That's at 212 Hampshire Street in Inman Square. Sets start at 8:30. Call (617) 876-9330.

■ FRIDAY 26

FILM. True love is timeless, as is the case in ***Austin Powers in Goldmember*** when Mike Myers's man of mystery travels back to the '70s to enlist the help of old flame Foxxy Cleopatra (Beyoncé Knowles) in battling Dr. Evil (MM again) to rescue his kidnapped dad (Michael Caine). Jay Roach (*Meet the Parents*) returns to direct the third installment in the series. A bear adopted by human parents can't resist the call of old family love, so he searches for his biological parents in ***The Country Bears***, a live-action/animation effort based on a Disney World attraction. Age is no obstacle in Gary Winick's ***Tadpole*** as a 16-year-old becomes obsessed with his fortysomething stepmother; Sigourney Weaver, John Ritter, Bebe Neuwirth, and Aaron Stanford star. Past love affairs bear bitter fruit in ***Sex and Lucía***, oneiric/erotic Basque filmmaker Julio Medem's tale of lust, paella, and bad fiction writing. A hearing-impaired woman teams up with a seedy co-worker who has done time in ***Sur mes lèvres/Read My Lips***, a romantic thriller starring Vincent Cassel and Emmanuelle Devos and directed by Jacques Audiard (*Venus Beauty Institute*); it's at the Coolidge Corner Theatre. And age goes before depravity in David Lynch's creepy 1986 classic ***Blue Velvet*** as fading chanteuse Isabella Rossellini seduces youngster Kyle MacLachlan into a nightmare world of corruption. A new archive print is at the Brattle Theatre all weekend.

Soledad Brothers

ROCK. The **Soledad Brothers** — name courtesy of the prison memoir by Black Panther George Jackson — are a two-man revolutionary blues-punk group from Detroit who bring brassy New Orleans soul into the mix. Their new *Steal Your Soul and Dare Your Spirit* (Estrus) finds them firing on all cylinders while getting kudos from John Sinclair, production from Jack (White Stripes) White, and the opening slot on the upcoming — wha? — Hope Sandoval tour. Tonight they're at the Middle East, 472 Mass Ave in Central Square, with the **Datsuns** and the **Count Me Outs**. Call (617) 864-EAST.

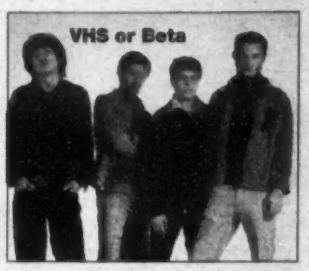
Continued on page 3

DINING OUT PHOTO BY PAUL TAGGART; DICK CONTINO PHOTO BY AARON MAYES

road tripping

The boho hip-hop caravan known as the Smokin' Grooves tour has been in mothballs for three years. Likely reasons: no new **OutKast** album, no new **Lauryn Hill** album. There still isn't a new OutKast studio album, and Hill's *Unplugged* is turning into a bit of a fiasco, but what the hell: they're at it again. OutKast's intergalactic funk vibe carries over into the set by former Goodie Mob principal **Cee-Lo**, this year's must-see performer. Soul diva and Dre protégée **Truth Hurts** and beat jugglers **Jurassic 5** fill out the bill, which puts in an appearance on Wednesday at the Tweeter Center (617-931-2000) in Mansfield.

And then the **Who** were two: Pete Townshend and Roger Daltrey are soldiering on in



what's become a memorial to late bassist John Entwistle. Their show at the Tweeter on Friday has been officially sold out for months, but high-priced VIP seats are still available. Tickets are also still available, we're surprised to report, for **Creed** at the Tweeter tonight (Thursday, July 25). We were given to understand that the Lord would handle the buyout in such cases, but perhaps even He's gotten sick of 'em. Creed are also at the Verizon Wireless Arena (603-644-5000) in Manchester on August 6; former Alice in Chains guitarist **Jerry Cantrell** opens both dates, and he plays his own headlining gigs this Friday at the State Theater (207-780-8265) in Portland and on August 5 at Lupo's Heartbreak Hotel (401-272-5876) in Providence.

Exiles from indie-rocker mecca — that'd be Louisville — **VHS or Beta** prove they can get the drum machines and handclaps and jazzy keyboards and flutes and wah-guitars and vocoders of late-'70s/early-'80s disco just as right as Air and Daft Punk. The half-dozen tracks on their debut EP, *Le Funk* (ON! Records), are prime mirrorball howlers, and we're happy to observe that the Betas aren't finicky about hamming it up: see "Disco Paradise" and "Solid Gold." They're at the Iron Horse (413-584-0610) in Northampton on Saturday; at the Call (617-751-2255) in Providence on Tuesday; and at T.T. the Bear's Place (617-492-BEAR) in Cambridge on Wednesday. Can VHSOB sustain indie disco for a full set? Will they turn out to be good, bad, or funky? Or will they, like the **Tom Tom Club**, turn out to be a little bit of all three? The exiles from Talking Headsville are spending a couple of weeks in New England, including dates tonight at Toad's Place (203-562-5589) in New Haven; Saturday at the FleetBoston Pavilion (617-931-2000), for a one-off show with the **B-52's**; Tuesday at the Iron Horse; Wednesday at Higher Ground (802-654-8888) in Winooski, Vermont; and next Thursday, August 1, at the Asylum (207-772-8274) in Portland. You can also catch the B-52's at the Cape Cod Melody Tent (508-775-9100) in Hyannis on Sunday.

If you happen to be in the Green Mountain State this weekend, the **16th Vermont Reggae Festival** (802-862-3092) brings together Michael Rose, the Abyssinians, Third World, and others on Saturday at Champlain Valley Exposition Center in Essex Junction. And if you work up an appetite, pop over to the **New England Barbecue Championships** at the Harpoon Brewery (888-HARPOON) in Windsor on Saturday and Sunday.

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Fannon's Liquor Store	Natick	**Mike's Liquors**	Lynn	**Wollaston Wine**	Quincy
Fernandez Liquor II	Mattapan	**Morton Wine & Liquors**	Mattapan	**Woodward Package**	Burlington
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Budweiser

No purchase necessary. Must be 21 or older to participate.

8 days a week

FRIDAY-SATURDAY: A couple of years back, Sleater-Kinney's Carrie Brownstein and Helium's Mary Timony collaborated on a one-off single as the Spells; this weekend, they're (almost) back together again at the Coolidge Corner Theatre. On Friday, the Coolidge presents Brownstein's feature-film debut in *Group*, a pseudo-documentary drama that follows a motley crew of emotionally troubled women through a 21-week course of group therapy. (See "Film Culture," on page 6 of Arts.) On Saturday, the Coolidge's "Celiu-Loud" series winds down with Timony providing live accompaniment for a midnight screening of works by the Polish entomologist-turned-filmmaker Ladislas Starewicz, who pioneered the technique of stop-motion animation at the dawn of the 20th century. An influence on everyone from the Brothers Quay to Rankin/Bass, Starewicz's short films ranged from whimsically perverse adult satire to delightfully warped children's fables — a perfect match for Timony's darkly etched, prog-pop fairy-tale Muse. She'll provide the score for several shorts including "The Cameraman's Revenge" (1910), which is about a philandering beetle who gets his comeuppance when his indiscretions are recorded by a grasshopper with a movie camera and a grudge to settle. Added bonus: a few more fairy tales from the lyrical and cinematic puppeteer Jake the Puppetmaster. The Coolidge is at 290 Harvard Street in Brookline. Call (617) 734-2500.

Continued from the cover

ZEITGEIST. Having raked in a little last-minute dough at a pair of fundraisers last weekend, the Zeitgeist Gallery officially opens its new digs in Inman Square — the old digs outside Central Square burned up when a water cooler caught fire — with **"The C-Note Show,"** an inaugural exhibit for which all works are priced at $100 and under. The Zeitgeist throws a pair of opening receptions this weekend. Tonight's features music by the Jeff Robinson Group, the swing quintet Gypsy Moonshine, and the one-man laptop band Andrew Neumann's Select Electrons. Tomorrow Neumann returns with the Katt Hernandez Group. The new Zeitgeist is at 1353 Cambridge Street; both shows begin at 8 p.m., and admission is $10. Call (617) 363-0713.

■ SATURDAY 27

COMEDY. A veteran of both the stand-up circuit and *60 Minutes II*, **Jimmy Tingle** is adept at stripping big-think progressive ideas down to common-sense hilarity. Just back from consulting on and appearing in the forthcoming Chris Rock vehicle *Head of State*, the comic and monologuist does a two-night stand at the Stoneham Theatre, 395 Main Street in Stoneham. Performances are tonight at 8 p.m. and tomorrow at 2 p.m.; tickets are $25. Call (781) 279-2200.

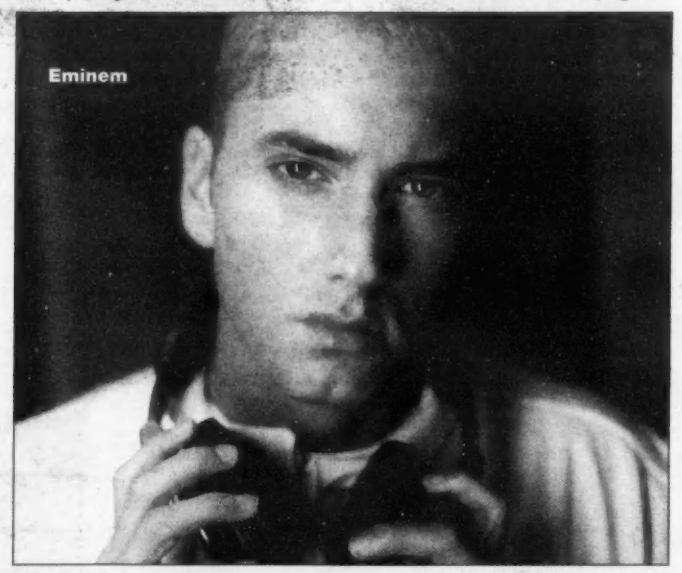
ROCK. Having wrapped up his long-shambling boho art-trash punk group with last year's farewell comic book *The Adventures of Royal Trux*, **Neil Michael Haggerty** *Plays That Good Old Rock and Roll* on his second solo album for Drag City. Tonight he's at T.T. the Bear's Place, 10 Brookline Street in Central Square, with the **Witnesses**, a new group from New York City featuring former Rondelles keyboardist Oakley Munson and a pair of refugees from mod punks the Mooney Suzuki. Call (617) 492-BEAR.

■ SUNDAY 28

ART. Warhol, Basquiat, Lichtenstein, Ruscha, Cindy Sherman: the Museum of Fine Arts' **"Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections"** includes everything you need in a summer-blockbuster exhibit of contemporary art. (Randi Hopkins's review begins on the Arts cover.) On loan from the imposing stash of Eli and Edythe Broad, the exhibit finishes up the US leg of its tour here, opening today and running through October 20. The MFA is at 465 Huntington Avenue, and special separate-admission tickets are required. Call (617) 542-4MFA.

FILM. And while you're at the MFA, catch one of the highlights of this year's French Film Festival. Jean

Continued on page 4



SATURDAY: Later this summer, Aerosmith will team up with Kid Rock and Run DMC for a tour sure to reprise one of hip-hop's seminal moments. But more recently Aerosmith were drawn back into the hip-hop fray once again when Eminem used the group's seminal ballad "Dream On" as the basis for "Sing for the Moment," one of the more affecting moments of brilliance on his new *The Eminem Show* — a complex and haunting essay on the paradoxes, perils, tropes, and triumphs of the relationship between a pop star and his public. Tonight Eminem heads up the Anger Management Tour, a venture founded in deference to the tastes of an audience equally enamored of rap and rock — the support acts include Ludacris, Xzibit, modern metal kids Papa Roach (Sean Richardson's review of their new CD is on page 21 of Arts), turntablists the X-ecutioners, and rap-metal clones Bionic Jive. And since Joe Perry and Steven Tyler won't be starting their own tour for a couple of weeks, will they be able to resist putting in a cameo? Tickets, at $28.50 and $38.50, are still available. That's at 6:30 p.m. at the Tweeter Center in Mansfield; call (617) 931-2000.

state of the art

Bringing back burlesque

Two years ago, three women in Boston threw on some feathers, slapped on pasties, and painted their faces all theatrical-like. They shimmied on stage under names like Rosie Cheeks and Lola Freebush and declared themselves the Burlesque Revival Association, or — tee-hee! — the BRA. Today, you can consider the 1940s variety-show performance officially revived. Similar troupes have formed across the country from New York to Los Angeles. An annual festival called Tease-O-Rama was launched a little over a year ago in order to bring together the best of the best in burlesque. And this Friday, the grandes dames of the movement, New York's World Famous Pontani Sisters, will be joining forces with the BRA and DJ Brother Cleve at the Paradise for Boston's biggest burlesque blowout to date.

"In the last two years, there's been an explosion," says BRA co-founder Trista Beard, who goes by the stage name Charlotte Charles. "This kind of sexy but very *funny* entertainment is enjoyable. There really is a national burlesque community. It's amazing!"

The Pontani Sisters are emblematic of the success that the new burlesque movement has achieved. The three women, who actually are sisters, have elicited critical attention from the *New Yorker*, the *Village Voice*, and *Bust* and earned a spot on the couch at countless television talk shows. At the Paradise, they will perform some of their stylized, synchronized moves in a sort of historical medley of dirty dancing, mixing up some 1960s shimmy-shimmy with 1930s-vintage French cancan and that sideshow staple, the naughty fan dance.

Hewing to historical accuracy, the BRA folks aren't just about T&A: their vision of burlesque encompasses the form's vaudeville variety-show trappings. As such, they plan to revisit some of the acts they've been, shall we say, unveiling at local residencies in such places as the Lizard Lounge and the Jorge Hernández Cultural Center. At the Paradise, the performances will include a puppet show by Jake the Puppetmaster,

comedy acts, and a musical group — complete with a saw player — performing jazz standards.

And yes, a few women will take the stage to do striptease numbers while assuming playful personas. "We're doing a Little Red Riding Hood, a Gal Mechanic, a Catholic Schoolgirl," says Beard, who will be performing an Army Girl strip tease of her own. (Be sure to salute!) Throughout, the MC will be Karen Swallows. ("Very *slutty*," Beard laughs.) Later in the evening, after all of the lovely ladies have done their worst on stage, neo-lounge specialist Brother Cleve will man the turntables for a go-go after-party.

Beard expects to see some of the BRA's regular attendees, a group that includes a contingent of Boston septuagenarians who like to reminisce about the good old days. They're old enough to remember when Scollay Square — before it was torn down to make way for Government Center — supported a thriving red-light district of strip clubs and burlesque houses. "They come up and say, 'I saw Tempest Storm dance here!'" As for everyone else, "unless they're in their 70s, this is going to be fresh for them."

Although a few of the women do plan on stripping down to their skivvies, the BRA remains true to burlesque's relatively (by today's standards) modest roots, Beard points out. They may not get completely nude, but they're refreshingly *au naturel* — don't expect the liposuctioned, tanning-booth-and-implants human blow-up dolls you'd find at a Route One strip joint. The BRA ladies embody the pre-*Playboy* stag-mag look, with an abundance of womanly curves and a proclivity for shaking 'em — a throwback to the days when a strip was just a tease.

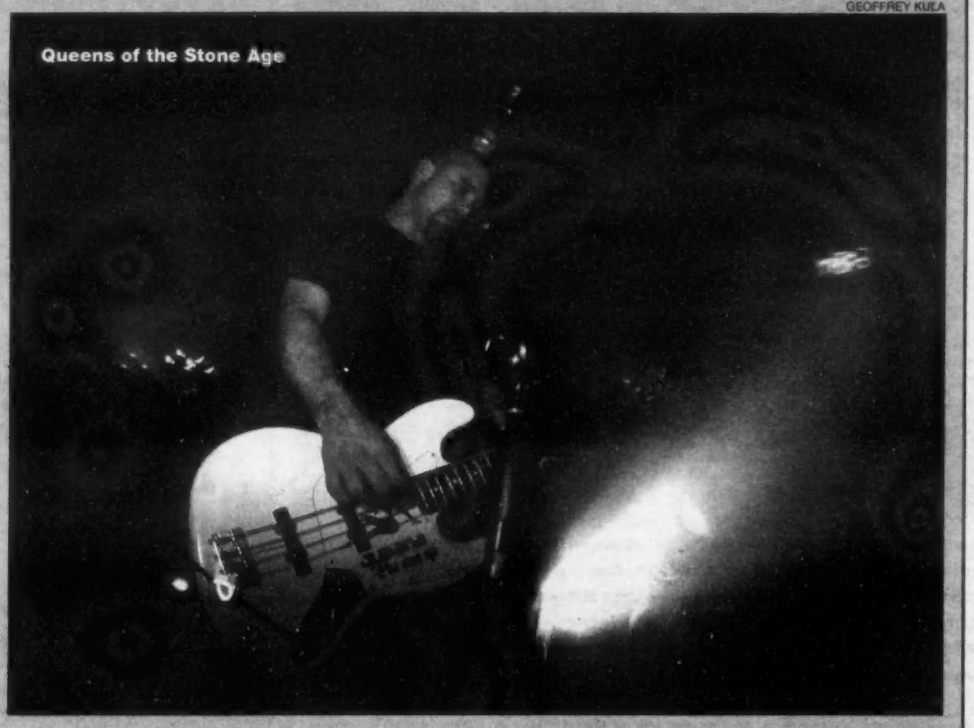
The Pontani Sisters, the Boston Revival Association, and Brother Cleve perform this Friday, July 26, at the Paradise, 969 Comm Ave. It's a 9 p.m., 21-plus show, and tickets are $10. Call (617) 562-8800.

— Nina Willdorf

future perfect

■ QUEENS MUM ON DRUMS, WILSON *SOUNDS* OFF: No word yet on who'll fill the drum seat being vacated by Dave Grohl, who's gone back to his day gig as Foo Fighters frontman, but Queens of the Stone Age have announced plans for their proper fall tour in support of *Songs for the Deaf* (Interscope), which arrives in stores on August 27. QOTSA arrive at Avalon, 15 Lansdowne Street, on September 1 with Austin's cataclysmic . . . And You Will Know Us by the Trail of Dead. Tickets are $20 and go on sale this Saturday at 10 a.m. Meanwhile, on August 16, reclusive Beach Boy Brian Wilson reprises his concert performance of *Pet Sounds* at Avalon. The last time Wilson came around, he played the Orpheum; these days, he's in somewhat less fine fettle. Avalon will be configured with cabaret seating, for which tickets are $65, with standing-room tickets going for $35. They go on sale today (Thursday, July 25) at 10 a.m. Call (617) 423-NEXT.

GEOFFREY KULA



Queens of the Stone Age

■ POP SMEAR: Boston folk-rocker Christine Baze, of the group the Skills of Ortega, was diagnosed two years ago with invasive cervical cancer; after an intensive program of radiation treatment and chemotherapy, she's in remission — not to mention on a mission. On August 29 at the Paradise, Baze gathers a bunch of friends — including Catie Curtis, Jim's Big Ego, and the Mudhens — for "Pop Smear," a concert to benefit the American Cancer Society and the National Cervical Cancer Coalition. The event will also serve to educate women about early detection, with the NCCC and Planned Parenthood on hand to spread the word. The Paradise is at 969 Commonwealth Avenue, and tickets are $12; call (617) 423-NEXT.

8 days a week

Continued from page 3

Pierre Améris's ***C'est la vie*** (2001) is a wrenching but ultimately uplifting romance between a terminally ill patient at a hospice and a volunteer worker. Moving but not sentimental, it tells its simple story with restraint, wisdom, and compassion as Sandrine Bonnaire and Jacques Dutronc put in impeccable performances. The director will be present at the 4 p.m. screening; call (617) 369-3440.

OVERBOARD. Few things in life are quite so daunting as the prospect of seeing the denizens of Somerville's Abbey Lounge — which comes closest to Kenmore Square's lamented Rathskeller for foul ambiance, bad cheer, and scathing punk rock — in the full and merciless light of day. Furthermore, there are few enticements strong enough to induce us to get on a *boat* with them. And yet, such an enticement presents itself this afternoon as the Abbey crew mount a three-hour-plus tour of the Harbor featuring performances by regulars **Red Chord**, the **Downbeat 5**, the **Coffin Lids**, and **Triple Thick**; the mitigating factor is the debut of the **Other Girls**, an all-female cover band (yowza!) featuring members of the Decals, Heavy Stud, the Nines, and a few of the others already mentioned. Former Real Kids/Decals gal **Michelle Paulhus** hosts. The boat sails from Rowes Wharf at 5 p.m., and tickets are $20. Call (617) 441-9631.

JAZZ. The *Phoenix*/FNX jazz series continues at the Hatch Memorial Shell on the Charles River Esplanade this afternoon as the superb jazz-pop saxist **Myanna** is joined by Boston jazz-scene veteran **Wannetta Jackson** on vocals. That's from 5 to 7 p.m. It's free; call (781) 595-6200.

■ MONDAY 29

FOLKING FILM. Harvard Square folk mecca Club Passim and the Regent Theatre in Arlington team up to present **"Newport Then & Now,"** a screening of Murray Lerner's classic documentary about the annual folk-music bash, ***Festival*** (1968), combined with live performances by up-and-coming acoustic stars. How do newcomers Deb Talen, Rachael Davis, and the Resophonics stack up against Bob Dylan, Joan Baez, and Johnny Cash? You make the call. The show starts at 7 p.m. at 7 Medford Street in Arlington Center. Call (781) 646-4849.

ROCK. Sez right here in their bio that **Cato Salsa Experience** are Norway's best rock band — maybe, but only on days when Turbonegro aren't doing a reunion gig and the Nomads are out of town. Don't let the "Cato" or the "Salsa" fool you: CSX are a Nomads-ic garage-punk band baring a Jon Spencer–ish white-funk overbite, and they have a woman playing organ, which is sorta cool in a 1996 kind of way. Better yet, they're on a Middle East bill tonight with Philadelphia's **Burning Brides**, whose *Fall of the Plastic Empire* (File 13) sits on our shelves right between Queens of the Stone Age's *Rated R* and the Hives' *Vini Vidi Vicious*; the band recently followed the White Stripes to Virgin's V2 imprint. Openers **Bad Wizard** are the meanest motorpunk band west of Zeke's garage. That's at 480 Mass Ave in Central Square; call (617) 864-EAST.

DJ. The *Phoenix*'s own estimable hip-hop and dance-music critic **Michael Endelman** is taking his leave of Beantown, but tonight he wrecks the decks one last time at hip hot spot the Enormous Room, where he's been spinning at a Monday-night residency all month. Expect everything from sophisticated jazz funk to below-the-belt electro, with a few choice hip-hop headbangers in between. Go buy him a beer and hit the floor. The Enormous Room is at 567 Mass Ave, above Central Kitchen, in Central Square; call (617) 491-5550.

The Breeders

TUESDAY: For network programmers in search of a reality-TV family to become the next *Osbournes*, we have three words: Kim and Kelley. We're talking, of course, about the Breeders, and the real Deals have it all: a history of substance abuse; bona fide mainstream pop success; a *Behind the Music*–worthy career trajectory; and a pair of sisters whose bickering makes Jack and Kelly look like the Olsen Twins. Pencil in Steve Albini in the role of the nanny and you've got MTV gold. The Deals added their own Fear factor — that would be the rhythm section from the LA punk band — and made a hell of a comeback album in *Title TK* (4AD), which they'll support here, in the birthplace of the Pixies, with a show at Avalon, 15 Lansdowne Street. It's an 18-plus, 8 p.m. affair, and tickets are $15.25. Call (617) 423-NEXT.

■ TUESDAY 30

SOUL. We wouldn't bet on them meeting up, but yes, former Fugee **Wyclef Jean** is in town tonight opening for hip-hop diva **Mary J. Blige** at the FleetBoston Pavilion, a mere 24 hours or so before his former musical partner Lauryn Hill puts in an appearance on the Smokin' Grooves tour out at the Tweeter Center in Mansfield. (See "Road Tripping," on the 8 Days cover.) Tickets for tonight's gig, which starts at 8 p.m., are $45 and $55. The Pavilion is on Northern Avenue next to the World Trade Center. Call (617) 931-2000.

■ WEDNESDAY 31

BAD BOYS. Nice boys, as the song has it, don't play rock and roll. With **Tommy Lee** — the former drummer of Mötley Crüe who has had several subsequent careers as an unwitting porn star, as a guest of the state of California (which reserved him a room for beating up his co-star/ex-wife), and as a mostly unremarkable rap-metal-band leader — bad behavior is, after a fashion, a job requirement. So is bad taste: on his latest, *Never a Dull Moment* (MCA), the single includes a chorus with the lyrics "don't let me drown," mere months after a playmate of Lee's son drowned in Lee's pool. Tonight Lee headlines the Roxy, 279 Tremont Street in the Theater District. Call (617) 338-ROXY.

Lee did his time, and there but for the grace of Bono goes R.E.M.'s Peter Buck, who by all accounts saved his best Tommy Lee impersonation for an international flight on which he got plastered, spilled a few drinks, and was tossed into an English clink before throwing himself (with a little help from his celeb friends) at the mercy of the court. A free man, he turns once again to some (not quite so famous) friends in the guise of **Tuatara**, whose lineup also includes Luna's Justin Harwood and former Screaming Tree Barrett Martin. Tonight they're at the Paradise, 969 Comm Ave; call (617) 423-NEXT.

GOOD GIRLS. You won't find **Beth Orton** or **Elizabeth Elmore** getting locked up anytime soon. Orton, who first came to attention as the human voice of the Chemical Brothers during the electronica heyday of the mid '90s, has been attempting to carve out her own niche as a next-generation singer-songwriter framing folk rock's storied traditions with contemporary pop's state-of-the-art sonic embellishment. Her new *Daybreak* (Heavenly/Astralwerks), with guest spots from the Chem Bros, Ryan Adams, and Emmylou Harris, was released yesterday; tonight she follows last month's sold-out Paradise gig with another headlining slot at Avalon, 15 Lansdowne Street, behind Fenway Park. Elmore showcases her tuneful charm in a group called the **Reputation**, and her own — an excellent one, thanks to her stint leading the superb indie outfit Sarge — will be improved by their homonymous debut album on Initial. Tonight the Reputation are at the Middle East, 472 Mass Ave in Central Square; call (617) 864-EAST.

JAZZ. After his long association with Flemish jazz genius Toots Thielemans, it stands to reason that pianist **Kenny Werner** would be invited to guest-star with the **Brussels Jazz Orchestra**. Formed in 1993, the 17-piece BJO is making

its first Boston appearance. That's at Scullers in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road. Call (617) 562-4111.

■ THURSDAY 1

JAZZ. One of the gods of Latin music, **Eddie Palmieri**, comes to Scullers, through Saturday night, with his "La Perfecta II" band, a re-creation of the brass-and-flute ensemble with which Palmieri first made his name in the '60s. Aside from the signature melancholy and exuberant ensemble arrangements, expect the phenomenal blend of Afro-Latin rhythms and McCoy Tyner–like jazz breadth in the leader's keyboard playing. Scullers is in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road at the Mass Pike. Call (617) 562-4111.

OPERA. Mozart's ***Don Giovanni*** is one of the great pieces in the repertoire and one of the hardest to pull off, but Opera Aperta ("Boston's summer opera company") is setting conductor Craig Smith and the Orchestra of Emmanuel Music to the task with stage director Drew Minter (who in the past two seasons has staged Rossini's *The Barber of Seville* and Mozart's *Così fan tutte*). Nikolas Nackley stars in the title role, with Sarah Pelletier (Donna Elvira), David Kravitz (Leporello), Jodi Frisbie (Donna Anna), Charles Blandy (Don Ottavio), Krista River (Zerlina), Tae-Gap Yang (the Commendatore), and Aaron Engebreth (Masetto). Performances continue on August 3, 5, 7 and 9, all at 7:30, and there's a Sunday matinee on August 11 at 2:30 p.m. That's at the Tsai Performance Center, 685 Comm Ave. Tickets are $25 to $60. Call (617) 353-8725.

next weekend

Jump Rope

John Kuntz has won acclaim in almost equal measure for his playwriting and his acting, and indeed early in his career the two were inseparable, as he starred in several severely offbeat one-man shows. But as he's evolved into an author of multiple-character dramas, Kuntz has hit an interesting problem. He makes a habit of writing a part for himself in each of his plays; it's just that lately he hasn't been getting cast. You might say his playwriting has priced his acting out of its own market, except that he isn't hurting for acting work, either: as we speak, he's on his way to Boston Common to rehearse his role as Fluellen in the Commonwealth Shakespeare Company's open-air production of *Henry V* (Carolyn Clay's review is on page 7 of Arts), even as he makes last-minute adjustments to his new *Jump Rope*, which is being readied for its premiere next Friday in a production by Next Stages at the Boston Playwrights' Theatre. (He'll also be making his feature film debut, as a murderer, in the forthcoming horror movie *The Red Right Hand*.)

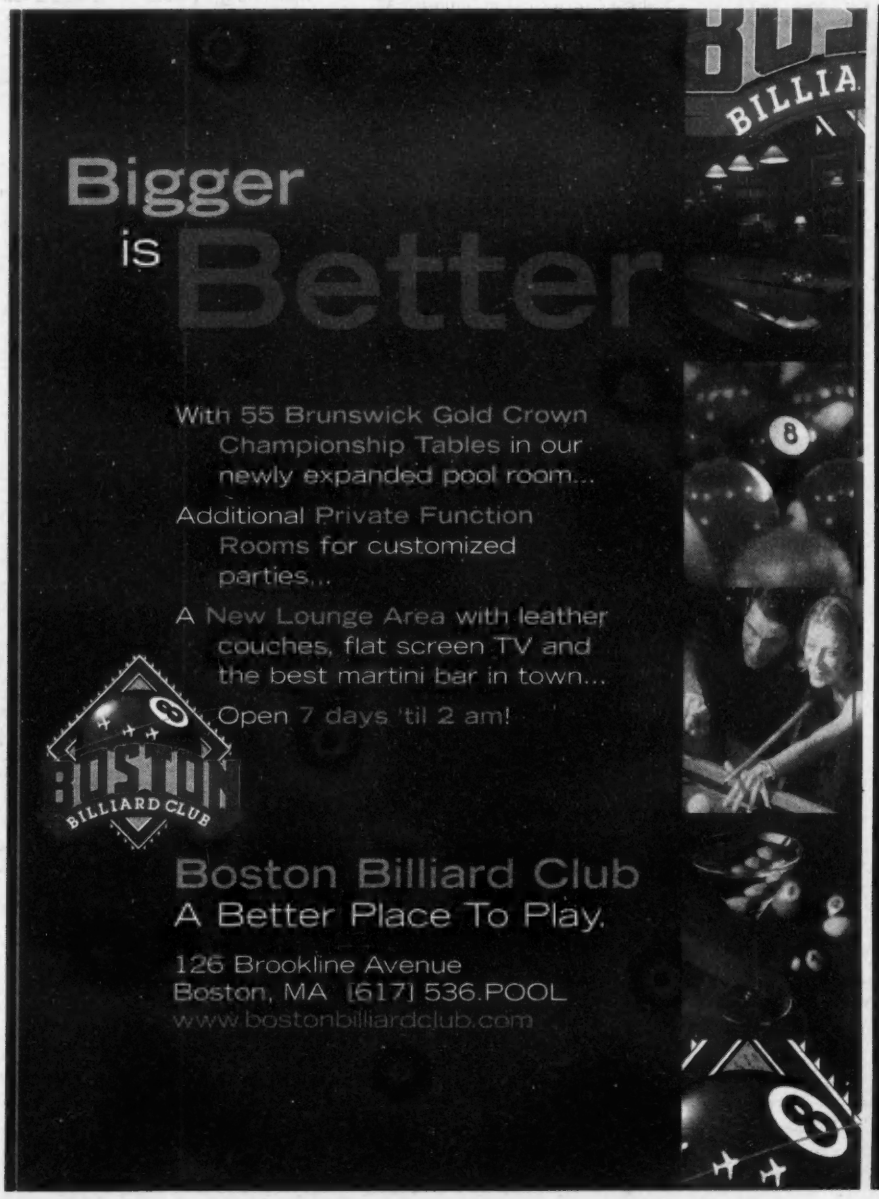
Jump Rope is the third of Kuntz's plays in which he has failed to appear as an actor (the first was *Emerald City* at CentaStage last year; he also wrote a one-woman piece called *Miss Price* explicitly for the actress Paula Plum.) It's billed as "a killer love story," and it's premise is quite simple: people ain't no good. A gay couple, Alex and Martin, hit a dull spot in their 13-year relationship; one of them begins an affair with a charming stranger named Kurt who may or may not be the person responsible for a series of murders of gay white males in the neighborhood. "The original idea I had," he explains, "was about this little blip in someone's relationship. One of them has this little affair, and then they decide to go on as if it never happened. It seemed like a kind of traditional love-triangle story. And then as I started writing it, it just got more and more perverse. The characters are all just despicable. It becomes kind of like a contest to see which one's the worst."

Another inspiration was a letter that was posted on the Theatermirror message board during Kuntz's run in a Lyric Stage production of John Logan's *Never the Sinner*, which chronicles the sensational 1924 trial of Nathan Leopold and Dick Loeb. "I was playing Leopold, and Bill Mootos [for whom Kuntz wrote the part of Alex in *Jump Rope*] was playing Loeb. Leopold and Loeb were these despicable people and they were gay, and they killed this young boy with an icepick and felt they were superior, and they were just awful people. I thought the play was really terrific: it really explored their relationship, like how Loeb would give Leopold sex in exchange for crime. Then this guy wrote a scathing letter saying, in essence, 'How can the Lyric do this play [when] it depicts gay people in such a negative light? They should be ashamed of themselves.' And I remember thinking, 'Well, what do they want us to do, rewrite history?' They really *were* despicable. And I thought there was some sort of censorship going on, as if you could only depict gay people being nice. That's an awful lot of pressure to put on gay people. It's not even really that accurate. I'm gay, and that doesn't mean I'm gonna get along with everyone else who's gay. It made me really think: was *Never the Sinner* homophobic? Am *I* homophobic? So *Jump Rope* started to become a response to this man's letter: could I create these three despicable people who are gay?

"The director [Matt August] was nervous about it. When he first read it, he said, 'Yknow, we're wondering about how the gay community would respond to this play; the characters are all gay, and they're not very likable.' And my response was, well, I don't think *people* are very likable. And people are people. I guess I felt I wanted to be part of the human race again. I wanted to have the freedom to write a character that was really despicable and was gay. It was very freeing for me, to have people do awful things. It was nice. Recently I was on my bike and this guy honked at me the second the light turned green, like he couldn't wait *one second*, and I turned around and just started screaming at him. And then I was like, 'Hey, it's okay that I can do that, I don't have to be nice all the time.' People just aren't nice."

Jump Rope, *written by John Kuntz, directed by Matt August, and starring Brooks Ashmanskas, Benjamin Evett, and Bill Mootos, is presented by Next Stages and Carolyn Spector August 2 through 18 at the Boston Playwrights' Theatre, 949 Comm Ave. Performances are Wednesday through Sunday at 8 p.m.; tickets are $20. Call (617) 499-7785.*

— CC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NAKED EAR RECORDS PRESENTS
DEREK ASTLES also CLARIAS
Tuesday July 30 8PM 18+
LINCOLN CONSPIRACY
also DEFAULT OUTFIT
Wednesday July 31 8PM 18+
HILLBILLY VOODOO
feat. BARRENCE WHITFIELD
Thursday August 1 9PM 18+
BOODA VELVETS
Friday August 2 10PM 21+
CHRIS DUARTE

Bill's
Lansdowne's ONLY Rock Bar
For complete schedule & details
WWW.BILLSBAR.COM
JULY
Thu. 25th 18+
FNX Presents: The Underground
DJ Chris Rucker
QUITTER
Damone
Daryl (from Milligram)
Fri. 26th 18+
DJ Mark Vieira
MAJOR MAJOR
Kingsize
Rocktopus
Sat. 27th 18+
Makeoutclub.com presents
START !
DJ's Gibby M16 & Damian
Sun. 28th 18+
Reggae | DJ K-Don
DION KNIB
Mon. 29th 18+
DJ Kapt Krunch
THRONE
Stocic
All Parallels
Wed. 31st 18+
BLACKOUT BAR
Resident DJ's Rocky Doom & Snakes
FIGHTING IDOLS
AUGUST
Thu. 1st 18+
FNX Presents: The Underground
DJ Chris Rucker
JADED SALINGERS
Milk • Matthew
Fri. 2nd 18+
DJ Mark Vieira
C60
Six Gig
Dashboard Jesus
Sat. 3rd 18+
Makeoutclub.com presents
START !
DJ's Gibby M16 & Damian
Sun. 4th 18+
Reggae | DJ K-Don
SONBEAM
Mon. 5th 18+
NO LUCK AT ALL
P.D Saints
Sex For Breakfast
For Reasons Unseen
Wed. 7th 18+
BLACKOUT BAR
Resident DJ's Rocky Doom & Snakes
THE BOXES
Thu. 8th 18+
FNX Presents: The Underground
DJ Chris Rucker
SINCH
Epidemic
Color Red
Fri. 9th 18+
DJ Mark Vieira
ROYAL FAMILY
w/Guests
Sat. 10th 18+
Special Early All Ages Show @4pm
THE EXIT
The Ghost • Christianson
THEN @ 9PM
START! presents:
DJ's Gibby M16 & Damian
FROM NYC PARTY!
SHOUT!
DJ's Pedro & Steve
Sun. 11th 18+
Reggae | DJ K-Don
LADY LEE
5 1/2 LANSDOWNE ST. 617-421-9678

listings

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

JEAN GRAE *plays a CD-release party this Thursday, July 25 at the Middle East.*

clubs

THURSDAY 25

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Stalagmites, Tokyo Tramps.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AER, Boston. "Change," progressive house and trance with DJs Eli and Fernando.
ALL ASIA CAFE, Cambridge. "Open Mic" with Burt LaFontaine.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
ATLANTIC 101, Boston. Alison Brown.
ATRIUM LOUNGE, Boston. Nancy West.
THE ATTIC, Newton Centre. Blushing Brides.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJ Arsit.
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo and Ali Ajami, plus special guest DJs.
BACKSTAGE, Boston. "Hip-Hop Night."
THE BAR AT RITZ CARLTON, Boston. George Butts.
BAY BRIDGE, Salem. "DJ Dance Party."
THE BEACHCOMBER, Quincy. PD & the Blanks.
BILL'S BAR, Boston. At 9 p.m., "The Underground" with DJs Angie C and Chris Rucker plus special guests Quitter, Damone, Daryl Shephard.
BLACK HORSE TAVERN, Boston. Zack.
BLACKTHORNE TAVERN, S. Easton. Kyle Shiver.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOB THE CHEF'S, Boston. Darren Barrett Quartet.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Bob Winter, Bert Seager.
THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CAFFE ITALIA, East Boston. Charlie Harris, Al Vega Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Chris Waller & New Day.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Oen Kennedy, Cactus Highway.
CLUB AVANTI, Peabody. Top 40 hits, house, and club classics, with DJ Joe Jazz and MC Ren.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. "Matt York's All Acoustic Revue."
CLUB CAFE, Boston. At 8:30 p.m., Cey Jay. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.
CLUB PASSIM, Cambridge. Scott Harris, Sean Altman.
COLONIAL INN, Concord. John Fitzsimmons & friends.
COMMON GROUND, Allston. "Love Night," metal vinyl, with DJ Brian.
DANCE PLEX, Boston. '70s disco, '80s and '90s freestyle, and current dance mixes, with DJ Reggie Beaz.
DODGE STREET BAR & GRILL, Salem. "Elvis Theme Night" with Regressing to Apes.
EKCO LOUNGE, Boston. "The Groove," deep house eclectic underground with DJs John McDaniels and Bob Diesel.
EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.
ENCORE, Boston. Michelle Currie.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cäuwenberghe.
EVOS ARTS, Lowell. DJ Eeyaw.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.
THE GOOD LIFE DOWNTOWN, Boston. Nick Goumas Quartet.
GREEN BRIAR, Brighton. Vykki Vox.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Ritcher Band.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HARPERS FERRY, Allston. Jerry Joseph & the Jackmormons, Earth Will Swallow You.
HOUSE OF BLUES, Cambridge. Lettuce, Simon Townshend.
THE INDEPENDENT, Somerville. Mike Duke & the Soul Twisters.
JOHNNY D'S, Somerville. Auldridge, Bennett & Gaudreau.
JOHN STONE'S INN, Ashland. Dennis Coughlin.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringali. Downstairs: Mo & Julio.
KARMA CLUB, Boston. At 10 p.m., "Groove Factory," '70s, '80s, and house, with DJ Bruno.
THE KELLS, Allston. "Dance Party" with DJ Edgar.
KENDALL CAFE, Cambridge. Pimentoes, Naked Poets, John M.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.
LES ZYGOMATES, Boston. Stevie Langone Trio.
LIMBO, Boston. Wannetta Jackson.
LIZARD LOUNGE, Cambridge. Jennifer Tefft, Katie Terrio, Marie's Children.
LUCKY'S LOUNGE, Boston. Ray Greene.
MADFISH GRILLE, Gloucester. Grupo Fantasia.
MAISON ROBERT, Boston. Issi Rozen.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.
MIDDLE EAST, Cambridge. Upstairs: Boxstep, Elk City, Kimono, Alienist Outfit. Downstairs: Jean Grae, Mr. Len, Masterminds, Odd Jobs, Pumpkinhead, Subconcious.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
MILKY WAY, Jamaica Plain. Grandpa Digby, Marcia Griffiths, Dean Fraser, Joint Chiefs.
THE MODERN, Boston. At 10 p.m., "International Thursday," with DJ Eddie Lee.
NAMASTE CAFE, Newton. "Beatles Tribute Show."
O'BRIENS, Allston. Nancy S Mroczek PhD.
PERKS COFFEEHOUSE, Norwood. Jay Simon.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.
THE PLACE, Boston. Greg Lutrell.
THE PLAYGROUND, Cambridge. "Beats and Justice" with DJ White Castle.
THE POND (EX-HIDEAWAY LOUNGE), Cambridge. Misplaced, Big Toe, Playing for Audrey, Buckners.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. At 6 p.m., Mark Morris & the Catunes. At 10:30 p.m., DJ Ricky.
REGATTABAR, Cambridge. Ran Blake Trio.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ E-Z Doz It.
RIO GRANDE CAFE DANVERS, Danvers. Biscuit Boys.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. "Open Mic" with Brian Maes.
RIVER GODS, Cambridge. "Global Minded Street Beats" with Dali.
ROGGIE'S, Brighton. Liam Maloney.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.
RYLES, Cambridge. Laszlo Gardony.
SCULLERS, Boston. Philip Bailey.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SIT 'N BULL PUB, Maynard. L.J. Dalta & the Lonesome Wolves.
608, Somerville. Slim Cessna's Auto Club, Frank Morey.
SKY BAR, Somerville. Zyrah's Orange, Strange Pleasure, Earthly Delights.
SUGAR SHACK, Boston. "Hip Hop Night" with DJ B-Spin.
SUSHI ISLAND, Wakefield. Mark Kross.
SW1, Boston. "Thirsty Thursday," top 40 remix and hip hop.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. Aura Phase.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Three Day Threshold, Marah, Rudds.
VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Longwave.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Grant Langford Review.

FRIDAY 26

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Gout 32.
ACTON JAZZ CAFE, Acton. Phill Argyris Group with Stan Strickland.
AER, Boston. "Breathe" with DJ Deshaibs and special guests.
AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.
AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.
ARIA, Boston. "Plush," NYC house with guest DJs. In the Angel Room, NYC hip-hop with DJ Thanos.
ATLANTIC 101, Boston. Rusty Scott & Patrice Williamson.
ATLAS DANCE, Boston. "Top 40 Dancing."
ATRIUM LOUNGE, Boston. Gilad Barkan, Dave Phillip.
AVALON, Boston. Vida Blue, Slip. At 10 p.m., "Avaland" with special guest DJ Jonathan Peters.
AVALON, Boston. At 7 p.m., Vida Blue, Slip.
THE AVENUE, Allston. "TGIF Night."
AXIS, Boston. At 10 p.m., "Pop" with DJ David James.
BACKSTAGE, Boston. Top 40 with DJ Bruno.
THE BAR AT RITZ CARLTON, Boston. George Butts.

CLUB DIRECTORY

ABBEY LOUNGE (617-441-9631), 3 Beacon St., Somerville.
ACTON JAZZ CAFE (978-263-6161), 452 Great Rd., Acton.
AER (617-292-3309), 25 1/2 Kingston St., Boston.
ALL ASIA CAFE (617-497-1544), 304 Mass. Ave., Cambridge.
AN TAIN (617-426-1870), 31 Inman St., Boston.
AN TUA NUA (617-262-2121), 156 Beacon St., Boston.
ARIA (617-338-7080), 246 Tremont St., Boston.
ATLANTIC 101 (617-723-5101), 101 Atlantic Ave., Boston.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
ATRIUM LOUNGE (617-236-5300), Millennium Bostonian Hotel, Faneuil Hall Marketplace, Boston.
THE ATTIC (617-964-6684), 107 R Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
THE AVENUE (617-782-9506), 1249 Comm. Ave., Allston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.
BACKSTAGE (617-726-1110), Faneuil Hall Marketplace, Boston.
THE BANSHEE (617-436-9747), 1004 Dorchester Ave., Dorchester.
THE BAR AT RITZ CARLTON (617-536-5700), 15 Arlington St., Boston.
BARKING CRAB (617-426-CRAB), 88 Sleeper St., Boston.
BAY BRIDGE (978-745-8881), 29 Bridge St., Salem.
THE BEACHCOMBER (617-479-8989), 797 Wollaston Beach Blvd., Quincy.
BEANTOWN COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
BELL IN HAND TAVERN (617-227-2098), 45-55 Union St., Boston.
BILL'S BAR (617-421-9678), 5.5 Lansdowne St., Boston.
BLACKBURN TAVERN (978-282-1919), 2 Main St., Gloucester.
BLACK HORSE TAVERN (617-227-2038), 340 Faneuil Hall Marketplace, Boston.
BLACKTHORNE TAVERN (508-238-9017), 402 Turnpike St., S. Easton.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-8204), 604 Columbus Ave., Boston.
BOSTON PLAYWRIGHTS' THEATRE (617-496-2222), 949 Comm. Ave., Boston.
BRENDAN BEHAN PUB (617-522-5386), 378 Centre St., Jamaica Plain.
BRISTOL LOUNGE AT THE FOUR SEASONS (617-338-4400), 200 Boylston St., Boston.
BULLFINCH'S (978-443-4094), 730 Boston Post Rd., Sudbury.
BULL RUN (978-425-4311), Rte.2A., Shirley.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
BUZZ BOSTON/EUROPA (617-482-3939), 51 Stuart St., Boston.
CAFE RAVELLO (617-723-5182), 48 Salem St., Boston.
CAFFE ITALIA (617-569-1800), 150 Meridian St., East Boston.
CANTAB LOUNGE/THIRD RAIL (617-354-2685), 738 Mass. Ave., Central Sq., Cambridge.
CAPRICE (617-292-0080), 275 Tremont St., Boston.
CARAVAN CLUB (781-284-9599), 1386 No. Shore Rd., Revere.
THE CELLAR (617-253-2475), 991 Mass. Ave., Cambridge.
CENTER FOR THE ARTS IN NATICK (508-647-0097), 31 Main St., Natick.
CHAPS AT HOWARD JOHNSON (617-267-8300), 1271 Boylston St., Boston.
CLARK'S IN FANEUIL HALL (617-227-7800), 21 Merchant's Row, Boston.
CLUB AVANTI (978-535-1700), 265 Newbury St., Peabody.
CLUB BOHEMIA/KIRKLAND CAFE (617-491-9640), 421-425 Washington St., Somerville.
CLUB CAFE (617-536-0966), 209 Columbus Ave., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
CLUB NICOLE (617-267-2782), 40 Dalton St., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COLONIAL INN (978-369-9200), 48 Monument Sq., Concord.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY PALACE AT GRILL 23 (888-TO-LAUGH), River Rd., Andover.
COMEDY STUDIO AT HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COSTELLO'S (617-522-9263), 723 Centre St., Jamaica Plain.
COTTONWOOD CAFE (617-247-2225), 222 Berkeley St., Boston.
COYOTE GRILLE (617-225-0888), 1 Kendall Sq., Cambridge.
DANCE PLEX (617-720-1966), 252 Friend St., Boston.
DICK DOHERTY'S AT THE CHINA BLOSSOM (800-401-2221), Rte. 125, North Andover.
DICK DOHERTY'S AT THE HOLIDAY INN (800-401-2221), Rtes. 90 &28, Randolph.
DICK'S LAST RESORT (617-267-8000), 55 Huntington Ave., Boston.
DODGE STREET BAR & GRILL (978-745-0139), 7 Dodge St., Salem.
DOUBLETREE HOTEL WALTHAM (781-890-6767), 550 Winter St., Waltham.
DOWN THE STREET (978-970-3545), 25 Market St., Lowell.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.
EKCO LOUNGE (617-338-8283), 41 Essex St., Boston.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
THE E-ROOM AT THE GOLDEN TEMPLE (617-277-9722), 1651 Beacon St., Brookline.
EVOS ARTS (978-441-9906), 98 Middle St., Lowell.
THE EXCHANGE (617-726-7600), 140 State St., Boston.
FELT (617-338-6990), 535 Washington St., Boston.
FRANKLIN CAFE ANN (978-283-7888), 118 Main St., Gloucester.
GALLERY TEA & COFFEE CAFE (508-378-1584), 685 N. Bedford St., Rte. 18, E. Bridgewater.
THE GOOD LIFE CAMBRIDGE (617-868-6800), 720 Mass. Ave., Cambridge.
THE GOOD LIFE DOWNTOWN (617-451-2822), 28 Kingston St., Boston.
GRAND CANAL (617-523-1112), 57 Canal St., Boston.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055), 11 Marshall St., Boston.
GREEN STREET GRILL (617-876-1655), 280 Green St., Cambridge.
THE GROG (978-465-8008), 13 Middle St., Newburyport.
GUIDO OSHEA'S (508-580-0997), 2039 S. Main St., Brockton.
HANNAH'S (617-629-5302), 499 Broadway, Somerville.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
THE HARP (617-742-1010), 85 Causeway St., Boston.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
HIBERNIA (617-292-2333), 25 Kingston St., Boston.
HOUSE OF BLUES (617-491-BLUE), 96 Winthrop St., Harvard Sq., Cambridge.
IMPROV ASYLUM N.E.T. (617-263-6887), 216 Hanover St., Boston.
IMPROV ASYLUM THEATER DISTRICT (617-263-6887), 75 Warrenton St., Boston.
IMPROVBOSTON THEATRE (617-576-1253), 1253 Cambridge St., Cambridge.
INDEPENDENCE GRILL & PIANO BAR (978-367-3150), Radisson Hotel, 10 Independence Dr., Chelmsford.
THE INDEPENDENT (617-440-6022), 75 Union Sq., Somerville.
IRISH EMBASSY PUB (617-742-6618), 234 Friend St., Boston.
JACQUES (617-426-8902), 79 Broadway, Boston.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOHN STONE'S INN (508-881-1778), 179 Main St., Ashland.
JOSE McINTYRE'S (617-451-9460), 150 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
KARMA CLUB (617-421-9595), 9 Lansdowne St., Boston.
THE KELLS (617-782-9082), 161 Brighton Ave., Allston.
KENDALL CAFE (617-661-0993), 233 Cardinal Medeiros Way, Cambridge.
THE KINSALE (617-742-5577), 2 Center Plaza, Boston.
KINVARA PUB (617-783-9400), 34 Harvard Ave., Allston.
KOWLOON (781-233-0077), Rte. 1 North, Saugus.
LA BOOM (617-357-6800), 25 Boylston Pl., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LIMBO (617-812-7906), 49 Temple Pl., Boston.
LINWOOD GRILLE (617-267-9844), 69 Kilmarnock St., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUCKY DOG MUSIC HALL (508-363-1888), 89 Green St., Worcester.
LUCKY'S LOUNGE (617-357-5825), 355 Congress St., Boston.
LUPO'S HEARTBREAK HOTEL (401-272-5876), 239 Westminster St., Providence, RI.
MADFISH GRILLE (978-281-4554), 77 Rocky Neck Ave., Gloucester.
MAISON ROBERT (617-227-3370), 45 School St., Boston.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MAXIMO (781-592-6402), 170 Broad St., Lynn.
McGANN'S (617-227-4059), 197 Portland St., Boston.
MET CAFE (401-861-2142), 130 Union St., Providence, RI.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass. Ave., Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3406 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 406 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NAMASTE CAFE (617-964-2985), 132 Adams St., Newton.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S KOWLOON (781-231-2500), Rte. 1 North, Saugus.
NICK'S MAUI (508-482-0930), Rte. 28 North, Brockton.
OAK BAR (617-267-5300), at the Fairmont Copley Plaza Hotel, 138 St. James Ave., Boston.
O'BRIENS (617-782-6245), 3 Harvard Ave., Allston.
OCEANA RESTAURANT (617-227-0600), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
OUT OF THE BLUE GALLERY (617-354-5287), 1661 Brookline St., Cambridge.
THE PALACE (781-321-1660), 1500 Broadway, Saugus.
PARADISE ROCK CLUB (617-562-8800), 969 Comm. Ave., Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PERKS COFFEEHOUSE (718-762-5565), 685 Washington St., Norwood.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
P.J. RYAN'S (617-625-8200), 239 Holland St., Somerville.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 403 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass. Ave., Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
THE POND (EX-HIDEAWAY LOUNGE) (617-661-8828), 20 Concord Lane, Fresh Pond Pkwy., Cambridge.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
RALPH'S (508-753-9543), 95 Prescott St., Worcester.
REGATTABAR (617-661-5000), Charles Hotel, Harvard Sq., Cambridge.
RENDEZVOUS (781-893-7171), 596 Moody St., Waltham.
RHYTHM & SPICE CARIBBEAN GRILL (617-497-0977), 315 Mass. Ave., Cambridge.
RICKY T'S BLUES CLUB (508-732-9700), Mill #3, Cordage Park, Plymouth.
RIO GRANDE CAFE DANVERS (978-777-7200), 356 Andover St., Danvers.
RIO GRANDE CAFE MARBLEHEAD (781-639-1828), 12 School St., Marblehead.
RIVER GODS (617-576-1881), 125 River St., Cambridge.
ROGGIE'S (617-566-1680), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SEA NOTE (781-925-4300), 159 Nantasket Ave., Nantasket Beach.
711 BOYLSTON (617-437-0002), 711 Boylston St., Boston.
SISSY K'S (617-246-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
606 (617-591-1661), 606 Somerville Ave., Somerville.
SKY BAR (617-623-5623), 516 Somerville Ave., Somerville.
SOPHIA'S (617-361-7001), 1270 Boylston St., Boston.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SUSHI ISLAND (781-224-3479), 397 Main St., Wakefield.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL (617-236-5800), 110 Huntington Ave., Boston.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass. Ave., Porter Sq., Cambridge.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
UPSTAIRS LOUNGE (617-703-7364), at the Penalty Box, 65 Causeway St., Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
VINCENT'S NIGHTCLUB (781-986-4000), 6 Billings St., Randolph.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WELLFLEET BEACHCOMBER (508-349-6055), Cahoon Hollow Beach, Wellfleet.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
THE YARD ROCK (617-472-9383), 132 East Howard St., Quincy.

BARKING CRAB, Boston. Virgil Cain.
BAY BRIDGE, Salem. Jet City.
THE BEACHCOMBER, Quincy. Two Ton Shoe, Sugarcoat.
BILL'S BAR, Boston. "Nocturnal Friday" with DJ Mark Vieira with Major Major, Kingsize, Rocktopus.
BLACK HORSE TAVERN, Boston. Flying Lessons.
BLACKTHORNE TAVERN, S. Easton. Generations.
BOB THE CHEF'S, Boston. Boston Horns.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Suzanne Davis Jazz Trio.
BULL RUN, Shirley. Sugar Ray & the Bluetones with Monster Mike Welch, Installers.
THE BURREN, Somerville. Back Room: David James Motorcycle. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.
CAFFE ITALIA, East Boston. Johnny Souza Quartet.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Chris Waller & New Day. Downstairs: "DJ du Jour."
CENTER FOR THE ARTS IN NATICK, Natick. Flynn Cohen Band.
CLUB AVANTI, Peabody. Top 40 hits, house, and club classics, with DJ Joe Jazz.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Riverside Train, Phontaine, Mickey Bliss Organ Combo.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Get Some Fridays," hip-hop and house classics with the Freakas DJs.
CLUB PASSIM, Cambridge. Cosy Sheridan, Keny Allyn.
COLONIAL INN, Concord. Workingman's Jazz Trio.

Continued on page 8

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Wednesday, August 7 • $17.50
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MEDEA CONNECTION • FUTON POUCE
HELINA RUFFIN
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DJs FRANK WHITE & MATTY D. WITH ILLIN' P • INVASION • BRIX
MON 8/5 18+ $15 8PM
JULIANNA HATFIELD & SOME GIRLS
CAGED HEAT
TUE 8/6 18+ $12 8PM
SLICK IDIOT (MEMBER OF KMFDM)
OOZE • INCUS
THU 8/8 18+ $20
LOVE W/ ARTHUR LEE
STEW
FRI 8/9 18+ $10
GANDHI (FEAT. PAIGE FARRINGTON OF HELMET)
SAT 8/10 18+ $8
PARANOID SOCIAL CLUB
(X-RUSTIC OVERTONES)
SUN 8/18 18+ $10ADV/$12DOS 8PM
MASSCONCERTS PRESENTS:
HOT SNAKES
BEEHIVES + BARRACUDAS
TUE 8/20 18+ $10 8PM
MOTOR MEMORY TOUR:
ALL
WRETCH LIKE ME
SOMEDAY I
WED 8/21 18+ $12
GNP PRESENTS:
UMPHREY'S MCGEE

UPSTAIRS
THU 7/25 18+ $8
KIMONE • ELK CITY (DOUG AND DOD)
BOXSTEP (EMPOLITE) • THE ALIENIST OUTFIT
FRI 7/26 18+ $8
SOLEDAD BROTHERS
THE DATSUNS • THE COUNT ME OUTS
SAT 7/27 18+ $10
KABIR W/ KRIMSKY'S RENEGADES
III KINGS
SUN 7/28 18+ $8
THE DEAFENING • SCAMPER
J WALKERS
MON 7/29 18+ $8
BURNING BRIDES
CATO SALSA EXPERIENCE
BAD WIZARD • THE ACTION
TUE 7/30 18+ $8
TOKYO MARINE FIRE
(ASTACO THE NIGHST OF LOVAGE/DAN THE AUTOMATOR)
DENIRO • RUNNER AND THE THERMODYNAMICS
WED 7/31 18+ $8
THE REPUTATION (ELIZABETH KANOR OF SARGE)
WAKING OPHELIA • THE NEBULAS
THU 8/1 18+ $8ADV/$9DOS
DENALI • 90 DAY MEN
THE SOUTH AFRICINDIANS (FEAT. CHRIS LEO/THE LAPSE)
J RAWLS
FRI 8/2 18+ $8
RAGIN TEENS • THE CHARMS
THE IRRESPONSIBLES • THE BOMBASTICS
SAT 8/3 18+ $9
LYRES • MR. AIRPLANE MAN
DOWNBEAT 5 • NINJA

UPCOMING
9/08 THE FRAMES, THE WAXWINGS
9/15 JAJ-O, SKITZOFRENIKS, DIVERSE MINDS, SHED LIGHT, DEON POINT
9/17 WIRE, THE OXES
9/20 PROJECT/OBJECT, BAQ
9/21 SHADOWS FALL
9/23 PERE UBU
9/28 GIRLS AGAINST BOYS, RADIO 4
10/04 ROBERT WALTERS 20TH CONGRESS, BULLFROG (FEAT. KID KOALA)
10/11-13 TERRASTOCK 5
11/08 LALI PUNA, OPIATE, STYROFOAM

CORNER
THURSDAYS: BOARD OF EDUCATION
FRIDAYS: HIP HOP NIGHT
SATURDAYS: SINGER/SONGWRITER SERIES
SUNDAYS: THE HIGH PLAINS DRIFTER
MONDAYS: KARAOKE NIGHT
TUESDAYS: GUSTAVO GUEVARA, GYPSY JAZZ W/ STEPHANIE WREMBLE
WEDNESDAYS: BELLY DANCING

UPCOMING
8/04 GOLDEN, BROTHER JT, PIZZA
8/05 ROCKETS RED GLARE, MECHANICAL SHARK HEAD
8/06 HUMANSBEING, DISSOLVER REVOLVER
8/07 THE FAITHFUL MOHA, CASSIE BRAVO
8/08 BABY STRANGE, STEREO SOUL FUTURE
8/09 FRIEND/ENEMY (TIM KINSELLA), AM/FM
8/10 JUCIFER, CRACKTORCH, LAMONT
8/11 SUPERSUCKER, BREEDING GROUND, STOIC
8/12 PLANES MISTAKEN FOR STARS, GARRISON, PRAETA, DOT FLASH LINE
8/13 JOAN WASSER, RED IN RESCUE
8/14 LENNY AND THE PISS POOR BOYS, THE GLASHOUSE GANG (CD REL)
8/15 THE CHERRY VALENCE, THE CATHETERS, FEDERATION X, TUNNEL OF LOVE
8/16 LOVELESS, JACK MCCOYS, LINUS, MAGINOT LINE
8/17 OFFICER MAT, WATCHMAKER, DRUG WAR THE PROBATES
8/18 TED LEO AND THE PHARMACISTS, 33 SLADE, THE CIGNAL, THE TORSELS
8/19 THE CANCER CONSPIRACY, YOUR ENEMIES FRIENDS
8/20 30 SECONDS TO MARS
8/21 PUNK ROCK AEROBICS FIRST ANNIVERARY: THE OPERATORS, THE COUNT ME OUTS
8/22 THE RISE PARK, PLACER, ARABY
8/23 THE IVORY COAST
8/25 THRONE, THE DUBNECKS, THE COLLISIONS
8/27 INSIGHT, DA, OPEN MIC
8/28 CALENDAR GIRL, TWO SUN SYSTEM
8/30 THE NINES, THE BRETT ROSENBERG PROBLEM, RUNNER AND THERMODYNAMICS
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THE PANCAKES
HENRY
WEDNESDAY JULY 31ST 9PM
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Continued from page 7

COMMON GROUND, Allston. Joint Chiefs.
DANCE PLEX, Boston. '80s and '90s freestyle and express and today's hip-hop, techno, and trance, with resident DJs.
DODGE STREET BAR & GRILL, Salem. Andrew Clark Band.
DOWN THE STREET, Lowell. Stacey Queen Blues Band.
DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.
EKCO LOUNGE, Boston. "Tsunami," drum 'n' bass and downtempo electronic music with DJs Londonboy, Reazon, and Justin Bailey with special guests.
EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Futts.
ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Putton.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.
EVOS ARTS, Lowell. Slumber Funk, Kinnar, Kandakandero, Deflate.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
GALLERY TEA & COFFEE CAFE, E. Bridgewater. Mark Pollack & the Big Spenders.
THE GOOD LIFE CAMBRIDGE, Cambridge. Feltonius Funk.
THE GOOD LIFE DOWNTOWN, Boston. Rusty Scott Trio.
GRAND CANAL, Boston. Pig Pen.
GREEN BRIAR, Brighton. Skunk.
GREEN DRAGON, Boston. Return.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.
HARPERS FERRY, Allston. Topaz, Goodfoot.
THE HARP, Boston. Band Camp.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., DJ Sean.
HIBERNIA, Boston. "Low Tempo in the Front Lounge."
HOUSE OF BLUES, Cambridge. Toni Lynn Washington Band.
THE INDEPENDENT, Somerville. Moonglow.
JOHNNY D'S, Somerville. Lynn Marie, Wylie & Wild West.
JOHN STONE'S INN, Ashland. Fatwall Jack.
JUKEBOX, Boston. Top 40 and retro dance night.
KARMA CLUB, Boston. "Move!," with Soundsystem x! DJ Mike Traylor. Mambo Lounge: alternalounge with DJ Mike Gioscia.
THE KELLS, Allston. "Dance Party" with DJs Dragg and Doc.
KENDALL CAFE, Cambridge. Mike Ireland & Holler, Stan Martin.
THE KINSALE, Boston. Groove Entertainment.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. "Fashion Fridays" with Fire-Fly.
LES ZYGOMATES, Boston. Silas Hubbard.
LIMBO, Boston. Krisanthi Pappas.
LIZARD LOUNGE, Cambridge. Subject, Jack McCoys, 71 Sunbeam, Ceramic Isles.
LUCKY'S LOUNGE, Boston. Alex MacDougall.
LUPO'S HEARTBREAK HOTEL, Providence, RI. The Band, Garth Hudson.
MADFISH GRILLE, Gloucester. Sweet Willy & the Catalina Walk.
MAISON ROBERT, Boston. Mike Turk.
MAN RAY, Cambridge. "4," trendy fetish industrial with DJ Chris Ewen and trance with DJ Brad Gwynn.
MATRIX, Boston. At 9 p.m., Hi-Energy house and hip hop with DJ Tasty and special guests.
MAXIMO, Lynn. "3 Hard Way Fridays" with Master Jay, Selecta Butcha, and DJ Shiz Roc.
McGANN'S, Boston. DJ Static.
MIDDLE EAST, Cambridge. Upstairs: Soledad Brothers, Count Me Outs, Datsuns.
MIDWAY CAFE, Jamaica Plain. Spurs.
MILKY WAY, Jamaica Plain. Midnite, Jah-n-I, Osagyefo,
MR. DOOLEY'S TAVERN, Boston. Celtic Clan.
THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.
OAK BAR, Boston. Steve Silverman Jazz Quartet.
OCEANA RESTAURANT, Boston. Mike DiBari Trio.
PARADISE ROCK CLUB, Boston. At 9 p.m., "Big B.R.A. Show" with guests World Famous Pontani Sisters, DJ Brother Cleve.
PA'S LOUNGE, Somerville. Papermoon, MOSO.
PERKS COFFEEHOUSE, Norwood. Mark Nicholas.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
THE PLACE, Boston. At 7 p.m., James McKenna. At 10 p.m., VJ Laptop.
THE POINT, Boston. "Fluid," house and techno, with Recordheadz.
THE POND (EX-HIDEAWAY LOUNGE), Cambridge. Asa Brebner, Dave Sammarco Band, Honeyslide.
THE RACK, Boston. At 6:30 p.m., Central Basement. At 10:30 p.m., DJ Richie Fingers.
RALPH'S, Worcester. Rosie Flores, Lucky Diamonds.
REGATTABAR, Cambridge. Edu Tancredi y el Bandon 33.
RENDEZVOUS, Waltham. Jazzcake.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Tropical Fire.
RICKY T'S BLUES CLUB, Plymouth. Chris Fitz Band.
RIO GRANDE CAFE DANVERS, Danvers. Slushpuppies.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Yucon Cornelius.
RIVER GODS, Cambridge. DJ Greg Flanagan.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.
RYLES, Cambridge. Upstairs: "A Festa Brazilian Dance Party." Downstairs: Thaddeus Hogarth.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Kevin Mahogany.
SEA NOTE, Nantasket Beach. Love Dogs.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Blue Haven.
608, Somerville. Marvels, Fast Actin Fuses, Tampaffs.
SKY BAR, Somerville. Chizelle, Pagoda Red, 6 Mos, Cyclub.
SUGAR SHACK, Boston. Hip hop, old school, and top 40 with DJ B-Spin.
SUSHI ISLAND, Wakefield. Steve Marvin Duo.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. "Fahrenheit Friday," urban house and top 40 remix with DJ Sensae.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Rico Barr.
TOAD, Cambridge. David Johnston Band.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Prom, Fly Seville, Aaron Perrino, Also-Rans.
UPSTAIRS LOUNGE, Boston. "The Pill," '60s, Brit Pop, and beyond, with DJs Ken and Jennifer.
VAPOR, Boston. "Orchestral Hardcore Night" with DJs Entropy and Master Symfony.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M, and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.
VINCENT'S NIGHTCLUB, Randolph. "Latin Night," merengue, bachata, cumbia, and house music, with DJ Michael Macedo.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Spookie Daly Pride.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.

SATURDAY 27

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Gun Metal Gray.
ACTON JAZZ CAFE, Acton. Cheryl Arena Band.
AN TUA NUA, Boston. At 9 p.m., "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
ATLANTIC 101, Boston. Alison Brown.
ATLAS DANCE, Boston. "Top 40 Dancing."
ATRIUM LOUNGE, Boston. Gilad Barkan, Dave Phillip.
THE ATTIC, Newton Centre. "SonicBids Night" with Soulacious, Jem Static, Gatsby.
AVALON, Boston. At 10 p.m., "Avaland" with DJ Nailz and special guest DJs.
THE AVENUE, Allston. "House Music Night."
AXIS, Boston. Upstairs: "Rocks!," big hair, metal, and heavy riffs with DJ Mike Gioscia. Downstairs: "X-Night," alternative rock with DJ Keith Dakin.
BACKSTAGE, Boston. Top 40 with guest DJs.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BAY BRIDGE, Salem. Piranna Groove.
THE BEACHCOMBER, Quincy. Clutch Grabwell.
BILL'S BAR, Boston. At 10 p.m., "Start!," Britpop, indie, baggie, garage, and electro with DJs GibbyM16 and Damian and special guests.
BLACK HORSE TAVERN, Boston. Bird Mancini.
BLACKTHORNE TAVERN, S. Easton. Sam Hooper Trio.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Suzanne Davis Jazz Trio.
THE BURREN, Somerville. Back Room: Shirley Lewis Band. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CAFE RAVELLO, Boston. Downstairs: progressive house. Upstairs: hip hop, old skool, and midtempo with DJ Matt Wasley.
CAFFE ITALIA, East Boston. Al Veiga Trio.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
THE CELLAR, Cambridge. "The Appliance of Science" with special guest DJs.
CLUB AVANTI, Peabody. Top 40 hits, house, and club classics, with DJs Bob and Joe Jazz.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Ripchordz.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "American Saturdays," Top 40 and dance, with DJ Jammin' Jay.
CLUB NICOLE, Boston. European house with DJ Alex.
CLUB PASSIM, Cambridge. John Wesley Harding, Philip Price.
COLONIAL INN, Concord. Phyllis Fallon & the Workingman's Jazz Trio.
COMMON GROUND, Allston. DJ Ryan.
DANCE PLEX, Boston. '70s disco and MTV '80s bubble gum with DJ Reggie Beaz, '80s and '90s freestyle with DJ Boss, and top 40 hip-hop and techno with DJ Deja.
DODGE STREET BAR & GRILL, Salem. Cat Sass Blues Band.
DOUBLETREE HOTEL WALTHAM, Waltham. Mark Kross.
DOWN THE STREET, Lowell. Alex Gramm Band.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
ENCORE, Boston. DesPres & DeGraff, Stacey Baker.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
EVOS ARTS, Lowell. At 3 p.m., Ari Charboneau. At 7 p.m., City Council, Dives, Invercaron, Rollie Fingers, Audrey Can't Die, Bernadette Valcour, D-Tension.
FELT, Boston. "Top 40 and Club Classics."
GALLERY TEA & COFFEE CAFE, E. Bridgewater. Aoife Clancy, South of Boston Bluegrass Band.
THE GOOD LIFE CAMBRIDGE, Cambridge. Noway Jose Band.
THE GOOD LIFE DOWNTOWN, Boston. Noway Jose Band.
GRAND CANAL, Boston. Cape Fear.
GREEN BRIAR, Brighton. 3 On Three.
GREEN DRAGON, Boston. DJ Keith with Virgil Cain.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
HANNAH'S, Somerville. DJ Big Daddy Rob.
HARPERS FERRY, Allston. BadFish.
THE HARP, Boston. Central Basement.
HENNESSY'S, Boston. At 4 p.m., "Irish Seisiun." At 9 p.m., DJ Bill.
HIBERNIA, Boston. DJ Tym Ryan with special guests.
HOUSE OF BLUES, Cambridge. At 1 p.m., Jean Gauthier. At 9 p.m., Duke Robillard.
INDEPENDENCE GRILL & PIANO BAR, Chelmsford. Dakota Downbeat Quartet.
THE INDEPENDENT, Somerville. Dennis Brennen.
JOHNNY D'S, Somerville. Pressure Cooker.
JOHN STONE'S INN, Ashland. Donnie Noyes Project.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Dance Party" with DJs Marc Lucas and O'Toole.
KENDALL CAFE, Cambridge. Mike Ireland & Holler, Scrimshanders.
THE KINSALE, Boston. Brehan Law.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. "La Boom XO" with DJ Edward Grant Stuart.
LES ZYGOMATES, Boston. Wanetta Jackson.
LIMBO, Boston. Valerie Stephens.
LINWOOD GRILLE, Boston. "The Ox Has Left the Building: A Benefit for the American Heart Association" with Pills, Delta Clutch, Good North, Jason Hatfield, Downbeat 5, Halogens.
LIZARD LOUNGE, Cambridge. Sam Bisbee.
MADFISH GRILLE, Gloucester. KD Bell.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
McGANN'S, Boston. DJ Cadillac.
MIDDLE EAST, Cambridge. Upstairs: Kabir, Krimsky's Renegades, III Kings. Downstairs: "Rap vs. Rock Vol. 1" with Elefant Men, Zany Zane, Futon Police, Helina Ruffin, Medea Connection.
MIDWAY CAFE, Jamaica Plain. Jaya the Cat, Stray Bullets.
MILKY WAY, Jamaica Plain. "Mango's Latin Dance Club" with DJ Antonio Ortiz.
MR. DOOLEY'S TAVERN, Boston. Celtic Clan.
THE MODERN, Boston. House with DJ Shiuan Lee.
OAK BAR, Boston. Steve Silverman Jazz Quartet.
THE PALACE Saugus. "Tilt," with DJ Manolo and Gene Sousa, "Oxygen," hip hop, R & B, top 40, with DJ Chaos, and "Uptown," hits from the '70s to today, with DJ Pat Messina.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
THE POND (EX-HIDEAWAY LOUNGE), Cambridge. At 1 p.m., Big D & the Kid's Table, River City Rebels, Westbound Train, Chris Murray, Tint.
PRAVDA 116, Boston. Filtered & vocal house with DJ Rick Naples.
THE RACK, Boston. "Dance Party" with DJ Vinnie Peruzzi.
RALPH'S, Worcester. Paladins.
REGATTABAR, Cambridge. Bruce Katz Band.
RENDEZVOUS, Waltham. Kickstand.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Dis N Dat.
RICKY T'S BLUES CLUB, Plymouth. Groove Authority.
RIO GRANDE CAFE DANVERS, Danvers. Fineline.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Grapevine Road.
RIVER GODS, Cambridge. "Music for the People," with Steve Sullivan.
THE ROXY, Boston. "Sold Out Saturdays," progressive house and trance, with DJ Adilson.
RYLES, Cambridge. Stan Strickland.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Kevin Mahogany.
SEA NOTE, Nantasket Beach. Sugar Ray & the Bluetones.
711 BOYLSTON, Boston. "Disco Dance Party."
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. West End Blues Band.
608, Somerville. Elevation 74, Averi.
SUGAR SHACK, Boston. Hip hop, old school, and top 40 with DJ B-Spin.
SUSHI ISLAND, Wakefield. Bill Duffy & Akiko.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. "Sin Saturday" with top 40 remix, house, and dance with DJ Reinel.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Rico Barr.
TOAD, Cambridge. At 7 p.m., "Gregg's Saturday Showcase" with Steve Mayone, Damnwells.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Neil Michael Hagerty, Well, Witnesses, Bound.4.Venus.
UPSTAIRS LOUNGE, Boston. "The Qube," tunes from the '80s, with DJ Pete.
VAPOR, Boston. "Evolution," with DJs Jay Ine, Mike Walsh, and MJ.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R & B, house, and reggae, with DJ Ron Steel.
VINCENT'S NIGHTCLUB, Randolph. "Discotheque Saturday Night," pure disco with guest Little Red & the Riders.
WALLY'S CAFE, Boston. At 9 p.m., Darren Barrett Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Figgs.
WESTERN FRONT, Cambridge. "Latin Night" Balaton, Seemore Johnson's Hips on Fire.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Rusty Scott Quartet.

SUNDAY 28

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. At 11:30 a.m., "Jazz Brunch" with Geoffrey Gee. At 4 p.m., "Jazz Jam" with Kathy Phipps. At 8 p.m., Wendy Sobel & Friends.
AN TUA NUA, Boston. "Pandora's Box," '60s music and go-go dancing, with DJ Vinny.
ARIA, Boston. "Living Room," lounge and vocal house.
ATLANTIC 101, Boston. At 11:30 a.m., "Jazz Brunch" with Jon Jarvis.
THE ATTIC, Newton Centre. Coalboilers.

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featuring
The Pills • Delta Clutch • Good North • Jason Hatfield
Downbeat 5 • The Halogens • & Special Guests
All performing songs by The Who in honor of the memory of John Entwistle
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Doors @ 9 • $8 cover
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Grill & Barbecue

AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 7 p.m., Vida Blue, Slip. At 10 p.m., "Gay Night," house with DJ Damin Friedman.
THE AVENUE, Allston. "Lounge Night."
BACKSTAGE, Boston. "R&B and Old School Classics" with DJ T. Clark.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BARKING CRAB, Boston. Lee Beckett Trio.
BAY BRIDGE, Salem. Black Light Blues.
THE BEACHCOMBER, Quincy. At 5:30 p.m., Fenian Sons. At 9 p.m., "80's Dance Party."
BILL'S BAR, Boston. At 10 p.m., "Reggae Legends Night" with Dion Knib.
BLACKBURN TAVERN, Gloucester. At 11:30 a.m., "Sunday Brunch" with Anthony Weller Jazz Duo.
BLACKTHORNE TAVERN, S. Easton. At 11 a.m., "Musical Breakfast" with July 28, Judy Pavadore At 5 p.m., "Irish Seisiun."
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch" with Shades. At 6 p.m., "Meia's Jam Session."
BULLFINCH'S, Sudbury. At 11 a.m., "Jazz Brunch" with John Baboian.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Jam Session."
CARAVAN CLUB, Revere. Angelico.
CENTER FOR THE ARTS IN NATICK, Natick. At 4 p.m., "Rock on Main St. Teen Showcase."
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLUB 58, Quincy. "Service Industry Night," house, techno, and breaks, with DJ Joshua Carl and special guest DJs.
CLUB PASSIM, Cambridge. Shaw Brothers.
COLONIAL INN, Concord. John Fitzsimmons & Seth Connelly.
COSTELLO'S Jamaica Plain. James Merenda's Masked Marvels.
COTTONWOOD CAFE, Boston. Brian Walkley Band.
DODGE STREET BAR & GRILL, Salem. Natural Born Rock 'N Rollers.
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
EVOS ARTS, Lowell. Paperchase, Common Cold, Red in Rescue, City Council.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance with DJ Roland and Eurohouse with DJ Roland.
FRANKLIN CAPE ANN, Gloucester. At noon, "Jazz Brunch" with Anthony Weller & Thomas Hebb.
GREEN BRIAR, Brighton. Plunkett's Head, Finbar Doyle.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Balla.
THE GROG, Newburyport. "Blues Party" with Parker Wheeler & friends.
HANNAH'S, Somerville. "Acoustic Open Mic."
HENNESSY'S, Boston. DJ Dana.
HOUSE OF BLUES, Cambridge. Buck Dewey Big Band.
THE INDEPENDENT, Somerville. Sin E.
JACQUES, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 4:30 p.m., "Open Blues Jam" with Phil Pemberton Band. At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
JOHN STONE'S INN, Ashland. "Blues Jam" with Pete Henderson.
THE KELLS, Allston. "Global Sundays" with DJ Philippe.
KENDALL CAFE, Cambridge. Vitamin Tramp, Doug Wood, Ronley Teper.
THE KINSALE, Boston. Christy O'Connell.
KINVARA PUB, Allston. Inchicore.
KOWLOON, Saugus. Vince Damiano Band.
LIMBO, Boston. Ron Murphy.
LIZARD LOUNGE, Cambridge. "Poetry Slam & Jam" with featured poet and Jeff Robinson Trio.
LUCKY DOG MUSIC HALL, Worcester. Disco Hell.
LUCKY'S LOUNGE, Boston. "Sinatra Sunday" with Alex MacDougal, Al Vega Trio.
MADRISH GRILLE, Gloucester. Jack Lee & Divercety.
METROPOLIS, Providence, RI. "Industry," uplifting houes and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Deafening, Scamper, Lone Slone, J Walkers.
MIDWAY CAFE, Jamaica Plain. Music for the Masses.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mystic Reggae" with DJ Junior Rodigan & Power Surge.
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Ressurrection," trance and techno.
PLOUGH & STARS, Cambridge. Tin Town Trio.
THE POND (EX-HIDEAWAY LOUNGE), Cambridge. At 1 p.m., Toasters, Jaya the Cat, JHC, 12 Cent, Stray Bullets. At 9 p.m., "Pond Rave."
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. "FNX Night" with DJ Julie Kramer with Chad LaMarsh Band.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Prestans.
RICKY T'S BLUES CLUB, Plymouth. Lonesome Jukebox.
RIVER GODS, Cambridge. "Stickabush," soul, R&B, and hip-hop, with DJ TNT.
SISSY K'S, Boston. Greg Luttrell.

KEVIN MAHOGANY *plays Scullers on Friday and Saturday.*

608, Somerville. At 10 p.m., "Mary Mary's All Star Karaoke."
SKY BAR, Somerville. Swagger, Thirdshift, Two Steps to Infinity.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. Mrs. Cleaver, Sunday Night Band.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. Feedback, Debris, Eden Row, Faithful.
VAPOR, Boston. "T-Dance," old school house with DJs Banse.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
VINCENT'S NIGHTCLUB, Randolph. "Caribbean Style," Haitian compas, zouk, funama, reggae, calypso, and soca.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WELLFLEET BEACHCOMBER, Wellfleet. At 4 p.m., Incredible Casuals. At 9 p.m., Eek-A-Mouse.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
THE YARD ROCK, Quincy. At 3 p.m., "Youth Open Mic" with Scott O'Brien. At 8 p.m., "Blues Jam" with Steve Murphy.

MONDAY 29

See Club Directory for phone numbers and addresses.

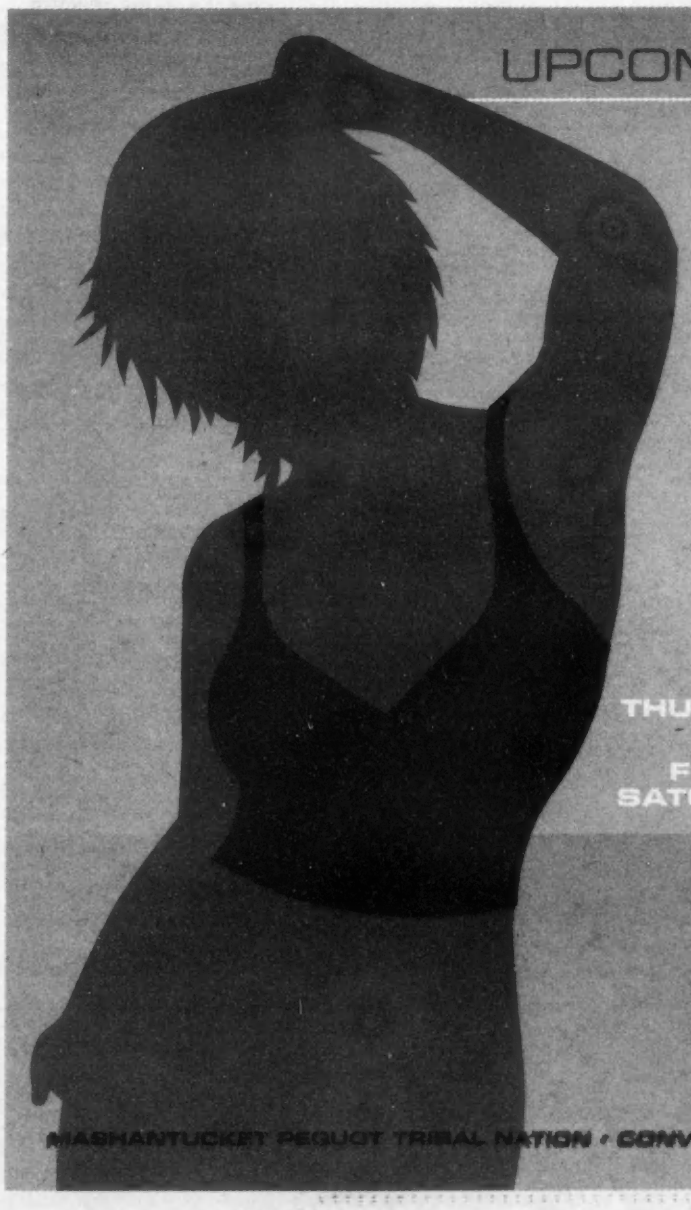
AN TUA NUA, Boston. "Celebrate," goth & industrial.
THE AVENUE, Allston. "Service Industry Night."
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BILL'S BAR, Boston. At 9 p.m., "Monsta Monday" with DJ Kaptain Krunch plus Throne, Stoic, All Parellels.
BLACKTHORNE TAVERN, S. Easton. Johnny Irion, Kyle Shiver.
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Bob Winter, Bert Seager.
BULLFINCH'S, Sudbury. At 6:30 p.m., Paul Broadnax, Peter Kontrimas & Dave Trefethen.
THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Geoff Bartley's Open Mic" with Sawtelles.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CENTER FOR THE ARTS IN NATICK, Natick. Paul Kogut Trio.
CLUB PASSIM, Cambridge. Dixie Butterhounds.
COLONIAL INN, Concord. "Open Mic" with Two for the Show, Kevin So.
COTTONWOOD CAFE, Boston. Willow Jazz Group.
DODGE STREET BAR & GRILL, Salem. "Open Mic" with Russ Lawton.
ENCORE, Boston. Clara Lofaro Quartet.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
FRANKLIN CAPE ANN, Gloucester. Anthony Weller.
THE GOOD LIFE DOWNTOWN, Boston. Rusty Scott Trio.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN DRAGON, Boston. "Open Mic."
GREEN STREET GRILL, Cambridge. World's Fair Jam Session.
HARPERS FERRY, Allston. Violet Tide.
HOUSE OF BLUES, Cambridge. Derek Astles, Clarias.
IRISH EMBASSY PUB, Boston. "Monday Nite Madness" with DJ JB.
JOHNNY D'S, Somerville. "Hillbilly Night" with Yankee Chicken, Bagboys.
KENDALL CAFE, Cambridge. Juniper's Daughter, Brenda White, Rachel Clayton.
LIMBO, Boston. Marlene Jazz Trio.
LIZARD LOUNGE, Cambridge. Fringe.
MIDDLE EAST, Cambridge. Upstairs: Burning Brides, Cato Salsa Experience, Bad Wizard, Action.
MILKY WAY, Jamaica Plain. DJ Mr. Rourke. PH Balance, Rod Webber, Ipsofatso.
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. "Makka Mondays," Hip-Hop and Reggae with DJs Voyager :01, Uppercut, and Blackfinger
P.J. RYAN'S, Somerville. "Acoustic Open Mic" with Jon Titone.
PLOUGH & STARS, Cambridge. Blues Food.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. "Sin Night" with Mistress Carie.
RIVER GODS, Cambridge. "When FNX Was Cool" with DJ Senator John Blutarski.
SISSY K'S, Boston. Justin Beech.
608, Somerville. "non_pod" with Smacdada, Ernesto Klar, Seth Cluett.
TOAD, Cambridge. Tim Gearan Band, Shwang.
T.T. THE BEAR'S PLACE, Cambridge. "Other Side of the Bear" with AdFrank, Clayton Scoble, Jay Walsh.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.

TUESDAY 30

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. At 7 p.m., "Jazz Improv Workshop" with Jenny Bergonzi. At 9 p.m., Kaufman, Gertz, Bergonzi Jazz Trio.
ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
AN TUA NUA, Boston. "Home," house and trance music.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R & B, and reggae, with DJ Chubby Chub.
ATLANTIC 101, Boston. Jon Jarvis.
ATRIUM LOUNGE, Boston. Nancy West.
AVALON, Boston. At 8 p.m., Breeders, Imperial Teen.
THE AVENUE, Allston. Old-school hip hop funk night.
BACKSTAGE, Boston. "'80s Industry Night."
THE BANSHEE, Dorchester. Central Artery Project.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BARKING CRAB, Boston. Groove Cats.
BILL'S BAR, Boston. At 9 p.m., "Phat Tuesday," old school hip-hop with DJ Chaos and 7L.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Bob Winter, Bert Seager.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Bluegrass Picking Party" with Southeast Expressway.
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam" with James Merenda's Masked Marvels.
CLUB PASSIM, Cambridge. "Open Mic."
COLONIAL INN, Concord. Pat "Hatrack" Gallagher's Bluesday & the Workingman's Band.
DODGE STREET BAR & GRILL, Salem. Fats Hammond.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
FRANKLIN CAPE ANN, Gloucester. Chamber Jazz Trio.
THE GOOD LIFE DOWNTOWN, Boston. Jesse Ciarmataro Trio.
GREEN STREET GRILL, Cambridge. "Train Wreck Tuesdays" with Mr. Airplane.
HARPERS FERRY, Allston. Brian Girard Project.
HENNESSY'S, Boston. Scott Damgaard.
HOUSE OF BLUES, Cambridge. Lincoln Conspiracy, Default Outfit.
JOHNNY D'S, Somerville. Brenga Astur.

Continued on page 10



UPCOMINGEVENTSJULYAUGUST2002

7.28 PROVIDENCE RI'S DJ EDE AMAND
DOORS @ 10PM • NO COVER CHARGE

7.31 DJ DEREK BEERE
DOORS @ 10PM • NO COVER CHARGE

8.11 HARTFORD CT'S CHRIS MANDELL
DOORS @ 10PM • NO COVER CHARGE

8.18 DJ CZR PRODUCER OF "DO YOU WANT MY LOVE" AND "BRINGIN THE FUNK"
DOORS @ 10PM • NO COVER CHARGE

8.21 DJ CEVIN FISHER
PRODUCER OF "THE MUSIC SAVED MY LIFE" AND "THE WAY WE USED TO BE"
DOORS @ 10PM • NO COVER CHARGE

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SUNDAY DINNER SPECIAL 4PM-9:45PM
SUNDAY SESSION ALL DAY 2PM-1AM
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Fri. July 26 JIM AMBROSE BAND
Sat. July 27 TARBOX RAMBLERS
Sun. July 28 SINGER/SONGWRITER SERIES W/DANIELLE @8PM
BURREN 7MINUTE DATE @1PM
CHECK WWW.SEVENMINUTES.COM FOR DETAILS
Mon. July 29 SET DANCING
Tue. July 30 OPEN MIC
Wed. July 31 RONAN QUINN
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Friday, July 26th BARSUK REC. ARTISTS THE PROM THE FLY SEVILLE AARON PERRINO • THE ALSO-RANS
Saturday, July 27th NEIL MICHAEL HAGERTY (OF ROYAL TRUX) WELL • THE WITNESSES (EX MOONEY SUZUKI & RONDELLES) BOUND 4 VENUS
Sunday, July 28th FEEDBACK • DEBRIS EDEN ROW • THE FAITHFUL
Monday, July 29th THE OTHER SIDE OF THE BEAR ADFRANK • CLAYTON SCOBLE • JAY WALSH
Tuesday, July 30th ABERDEEN AAVIKKO (FR. FINLAND) • ENUMA ELISH
Wednesday, July 31st VHS OR BETA • ANNIE BATES • TARMAK
Thursday, August 1st JOSH RITTER ARTEMIS REC. ARTISTS MARAH • BEN TAYLOR
Friday, August 2nd DRIVE-BY TRUCKERS • THE KONKS CASH MONIES & THE JETSETTER
Saturday, August 3rd AMERICAN ANALOG SET HER SPACE HOLIDAY • CHARLENE
Sunday, August 4th ORIGINAL SINNERS (FEAT. EXENE OF 'X') THE CONFIDENCE MEN • THE HEYGOODS
••• NEW SHOWS •••
8/26 spinArt REC. ARTIST TOMMY KEENE
9/27 & '28 BUFFALO TOM
••• COMING •••
8/6 Tribe 8, Bantam (Gina of Luna/chicks)
8/8 Young Astronauts Club, Tracy Husky, The Boggs, Swiss Bomb
8/9 The Astronaut, The Hologinns, The Good North, Aerial Love Fest
8/10 Kings Of Nuthin, Three Bad Jacks
8/11 The Country Teasers, The Two Tears, Will Brierly & The Roller Holsters
8/14 Mary Lee's Corvette, Jimmy Ryan
8/15 The Red King, Gatsby, Antigone Rising, A Wish For Fire
8/16 Rock City Crimewave, Random Road Mother, Fast Actin' Fuses, Silverticle
8/17 Hank CD Rel, The Certain Society, Fooled By April
8/22 Kind Of Like Spitting, Verona Downs, The Burning Paris
8/23 Proton Torpedoes CD Rel, The Lashes, Satan's Teardrops, Jones Earthquake
8/28 Spaceheads, Drums & Tuba, The Lothars
8/29 Chapter In Verse, Feale, All The Queen's Men, The Dives
8/30 Ruby Lashes, Annette Farrington, My Own Worst Enemy
8/31 River City Rebels, Starla Dear (EP Release)
tickets available at ticketmaster 931-2000 ticketmaster.com
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Continued from page 9

JOHN STONE'S INN, Ashland. "Tuesday Night Coffeehouse."
KENDALL CAFE, Cambridge. Emetrex, Will Dailey, Jon Gorey, Ed Jurdi.
THE KINSALE, Boston. Patrick Hoye.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIMBO, Boston. Benny Stone.
LIZARD LOUNGE, Cambridge. "On the Rise Night: Murder Ballads and other Tales of Darkness" with David Wildman, Silver Daggers, Red Chord, Burn Burning.
LIZARD LOUNGE, Cambridge. "The Residency" with Reverse and special guests.
LUCKY'S LOUNGE, Boston. Tim Gearan.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Coal Chamber, American Head Charge, Medication, Five Pointe O, Lollipop Lust Kill.
McGANN'S, Boston. Slainte.
MIDDLE EAST, Cambridge. Upstairs: Tokyo Marine Fire, Deniro, Runner & the Thermodynamics.
MIDWAY CAFE, Jamaica Plain. Din.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
PHOENIX LANDING, Cambridge. "Spectrum," down tempo, acid jazz, soul, and trip hop with DJs Flack and C with special guests.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "After-Work Jazz" with Fikus. At 10 p.m., DJ Richie Fingers.
RIVER GODS, Cambridge. "Eaves Drop."
ROGGIE'S, Brighton. Will Dailey.
SCULLERS, Boston. Liquid Soul.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
TOAD, Cambridge. Amy Fairchild Band.
T.T. THE BEAR'S PLACE, Cambridge. Aavikko, Enuma Elish, Aberdeen.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.
THE YARD ROCK, Quincy. "Open Mic Blues Jam" with Gregg MacKenzie.

WEDNESDAY 31

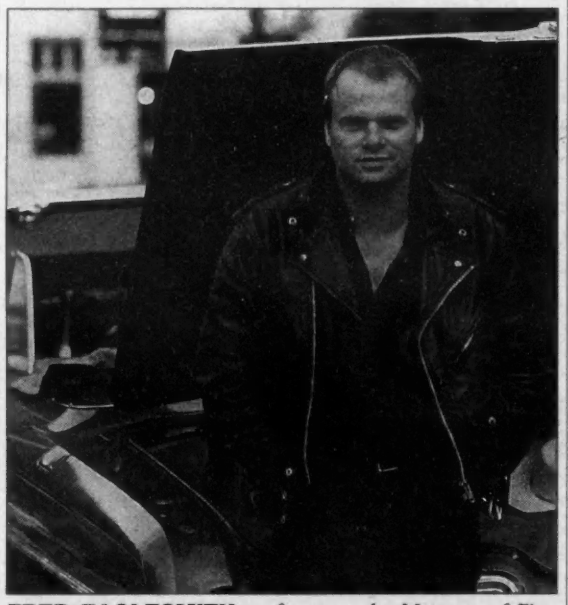
See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. "Abbey Residency" featuring Flexie with Kipper Tin, Shake Dog Shake, Declan & Eric Barlow.
ACTON JAZZ CAFE, Acton. Ken Clark Duo.
AER, Boston. "ChillOut," house music with local DJs.
ALL ASIA CAFE, Cambridge. "What About Bob?'s Karaoke."
AN TUA NUA, Boston. "Forward Movement," reggae, jungle, and dub.
ATLANTIC 101, Boston. Jon Jarvis.
ATRIUM LOUNGE, Boston. Nancy West.
AVALON, Boston. At 9 p.m., Beth Orton, Hem, Alex Lloyd.
THE AVENUE, Allston. "Knowledge," hip hop, reggae and R & B.
BACKSTAGE, Boston. "Alternative Rock Night."
THE BAR AT RITZ CARLTON, Boston. George Butts.
BARKING CRAB, Boston. Rezarection Band.
BILL'S BAR, Boston. At 9 p.m., "Blackout Bar" with DJs Rocky Doom & Snakes with special guest Fighting Idols.
BLACKTHORNE TAVERN, S. Easton. "Acoustic Open Mic" with Mark Purcell.
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Bob Winter, Bert Seager.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Chris Waller & New Day.
CARAVAN CLUB, Revere. Joe Mack.
CLUB 58, Quincy. "Laser Wednesdays," '70s dance and karaoke, with DJ John Kelly.
CLUB PASSIM, Cambridge. StoryLAB.
COLONIAL INN, Concord. Jimmy Mazzy & the Last Minute Men.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. "Open Mic Jam" with Ricky & the Giants.
DODGE STREET BAR & GRILL, Salem. McCarthy's Finger.
ENCORE, Boston. Brian Nash & Justin Tranter.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
THE GOOD LIFE DOWNTOWN, Boston. Amanda Bassinger.
GREEN DRAGON, Boston. Tim Crandall.
GREEN STREET GRILL, Cambridge. Jennifer Matthews Band.
THE GROG, Newburyport. "Open Mic."
HARPERS FERRY, Allston. Jesse Terry Band, PJ Lougham.
HOUSE OF BLUES, Cambridge. Hillbilly Voodoo.
JOHNNY D'S, Somerville. Splendid Nobodies, South Catherine St. Jug Band.
KARMA CLUB, Boston. At 10 p.m., "Lush," Brit pop and indie rock with DJs Allison and Ken.
THE KELLS, Allston. "HUMP Wednesday," hip-hop, house, and dance with DJ Drag.
KENDALL CAFE, Cambridge. Rob Gonzalez, Jason Levasseur, Blue Horizon.
THE KINSALE, Boston. Sundays Well.
KOWLOON, Saugus. Vince Damiano Band.
LES ZYGOMATES, Boston. Lance Martin.
LIMBO, Boston. Greg Hopkins.
LUCKY DOG MUSIC HALL, Worcester. "Wormtown Wednesday."
LUCKY'S LOUNGE, Boston. Ray Greene Duo.
MAISON ROBERT, Boston. Andy Baer.
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser with special guest DJ Daniel Myer.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs: Waking Ophelia, Nebulas, Reputation.
MIDWAY CAFE, Jamaica Plain. Spoil Sport.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mercury Lounge," deep house and soul with DJs Nomadik and Timmy Allen.
OUT OF THE BLUE GALLERY, Cambridge. "Acoustic Open Mic."
PARADISE ROCK CLUB, Boston. At 8 p.m., Tuatara, Minus 5, Wayward Shamans, Cedell Davis.
PA'S LOUNGE, Somerville. "Blues Jam" with Phil "Lowdowne" Towne & Professor Glen Riley.
PHOENIX LANDING, Cambridge. House music and techno with DJs Shalako, Caseroc, & Dave Skye with special guest Robbie Hardkiss.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Masai.
THE RACK, Boston. At 6 p.m., "Rock 'N Soul Party" with Michigan Blacksnake.
RICKY T'S BLUES CLUB, Plymouth. "Open Jam."
RIVER GODS, Cambridge. "Under the Influence" with Kings of Nothing.
SCULLERS, Boston. Kenny Werner & the Brussels Jazz Orchestra.
SISSY K'S, Boston. James McKenna.
SIT 'N BULL PUB, Maynard. "Open Mic Night" with Ronley Teper.
608, Somerville. Frank Morey.
SOPHIA'S, Boston. "Solamente Salsa" with SalsaBoston.com.
SUGAR SHACK, Boston. "Essence," hip hop, reggae, old school, and soulful house with DJs Mastermillions, Bruno, and Justice.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. VHS or Beta, Tarmak, Annie Bates.
VAPOR, Boston. Latino night with DJ Adilson.
VENU, Boston. "Lively 2-Step," drum 'n bass with DJs Static, Benny B, NC-17, Damsel, and Seishi.
VERTIGO, Boston. "Anitya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Leo Blanco.
THE YARD ROCK, Quincy. "Early Bird Blues" with Rick "King" Russell.

THURSDAY 1

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AER, Boston. "Change," progressive house and trance with DJs Eli and Fernando.
ALL ASIA CAFE, Cambridge. "Open Mic" with Burt LaFontaine.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
ATLANTIC 101, Boston. Alison Brown.
ATRIUM LOUNGE, Boston. Nancy West.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJ Arsit.
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo & Ali Ajami and special guest DJs.
BACKSTAGE, Boston. "Hip-Hop Night."
THE BAR AT RITZ CARLTON, Boston. George Butts.
BAY BRIDGE, Salem. "DJ Dance Party."
THE BEACHCOMBER, Quincy. PD & the Blanks.
BILL'S BAR, Boston. At 9 p.m., FNX presents "The Underground" with DJ Chris Rucker plus special guests Milk, Matthew.
BLUESTONE BISTRO, Brighton. "Open Mic."
BRISTOL LOUNGE AT THE FOUR SEASONS, Boston. Bob Winter, Bert Seager.
THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: "Blues, Motown, R&B."
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Cen Kennedy, Girlyman.
CLUB AVANTI, Peabody. Top 40 hits, house, and club classics, with DJ Joe Jazz and MC Ren.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Ghudda, Tyler Wood, Organ Snack, Once Over.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yurbek.
CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.
CLUB PASSIM, Cambridge. Pierce Pettis.
COLONIAL INN, Concord. John Fitzsimmons & friends.
COMMON GROUND, Allston. "Love Night," metal vinyl, with DJ Brian.
DANCE PLEX, Boston. '70s disco, '80s and '90s freestyle, and current dance mixes, with DJ Reggie Beaz.
EKCO LOUNGE, Boston. "The Groove," deep house eclectic underground with DJs John McDaniels and Bob Diesel.
EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.
ENCORE, Boston. Michelle Currie.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.
GALLERY TEA & COFFEE CAFE, E. Bridgewater. Surreal.
THE GOOD LIFE CAMBRIDGE, Cambridge. Evan Goodrow Band.
THE GOOD LIFE DOWNTOWN, Boston. Rick Costa Trio.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HARPERS FERRY, Allston. Three Day Threshold, Benders & Sticky.
THE INDEPENDENT, Somerville. Ray Greene.
JOHNNY D'S, Somerville. Unfulfilled Desires.
JOHN STONE'S INN, Ashland. John Burrows.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Mr & Julio.
KARMA CLUB, Boston. At 10 p.m., "Groove Factory," '70s, '80s, and house, with DJ Bruno.
THE KELLS, Allston. "Dance Party" with DJ Edgar.
KENDALL CAFE, Cambridge. Singer Bad Dancer, Stubborn Monkey, Will Hawkins.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.
LIMBO, Boston. Rusty Scott.
MADFISH GRILLE, Gloucester. Grupo Fantasia.
MAISON ROBERT, Boston. Mike Turk.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.
MET CAFE, Providence, RI. Must.
MIDDLE EAST, Cambridge. Upstairs: Denali, 90 Day Men, South Africindians, J Rawls.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
THE MODERN, Boston. At 10 p.m., "International Thursday," with DJ Eddie Lee.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.
THE PLACE, Boston. Greg Lutrell.
THE PLAYGROUND, Cambridge. "Beats and Justice" with DJ White Castle.
THE POND (EX-HIDEAWAY LOUNGE), Cambridge. Jerry Garcia Tribute with Electric Hummus, Honeyslide.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. At 6:30 p.m., Mark Morris & the Catunes. At 10:30 p.m., DJ Ricky.
REGATTABAR, Cambridge. At 8 and 10:30 p.m., Dominique Eade Quartet.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ E-Z Doz It.
RIVER GODS, Cambridge. "Global Minded Street Beats" with Dali.
ROGGIE'S, Brighton. Liam Maloney.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.
SCULLERS, Boston. Eddie Palmieri.
SEA NOTE, Nantasket Beach. Broms, Boom Shanka.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SIT 'N BULL PUB, Maynard. James Garner Band.
608, Somerville. Naked Sams, Bobfields, Munk.
SUGAR SHACK, Boston. "Hip Hop Night" with DJ B-Spin.
SUSHI ISLAND, Wakefield. Russell Hoffmann.
SW1, Boston. "Thirsty Thursday," top 40 remix and hip hop.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL Boston. Brian Walkley Band.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Marah, Josh Ritter, Ben Taylor.
VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WELLFLEET BEACHCOMBER, Wellfleet. Liquid Soul, Persun.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Grant Langford Quartet.



FRED EAGLESMITH *performs at the Museum of Fine Arts's "Concerts in the Courtyard" series on Wednesday.*

comedy

THURSDAY 25

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Open Mic Night."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist." Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, Jan Davidson, Nate Johnson, Chrissy Lavoie, Arthur Januario, Dan Sulman.
IMPROV ASYLUM THEATER DISTRICT, Boston. At 8 p.m., "While We're on the Subject…"
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Micetro."
NICK'S COMEDY STOP, Boston. Joe Devito.

FRIDAY 26

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "3rd Grade Trick Comedy Improv Troupe."
BOSTON PLAYWRIGHTS' THEATRE, Boston. At 11 p.m., the Underkroft Comedy Troupe.
COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Harland Williams.
COMEDY PALACE AT GRILL 23, Andover. At 9 p.m., John Rizzo, Pete Costello.
COMEDY STUDIO AT HONG KONG, Cambridge. "Piston Honda" with Alison Block, Ben Murray, Evan O' Television, Suzanne Arbing, Bethany Van Delft.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. At 9:30 p.m., Mike Koutrobis, Greg Rodrigues, Troy Diamond.
IMPROV ASYLUM THEATER DISTRICT, Boston. At 8 and 10 p.m., "While We're on the Subject…"
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Action Comix!" At 10:30 p.m., "TheatreSports Boston."
NICK'S COMEDY STOP, Boston. Paul De Angelo, John Fish, L.L. Lewis.
NICK'S KOWLOON, Saugus. At 8:30 p.m., "The Sopranos Last Supper." Tickets $39. At 9 p.m., Brad Mastrangelo, Joe Carroll, Al Klemick.
THE PLAYGROUND, Cambridge. At 8 p.m., "Comedie du Jour."

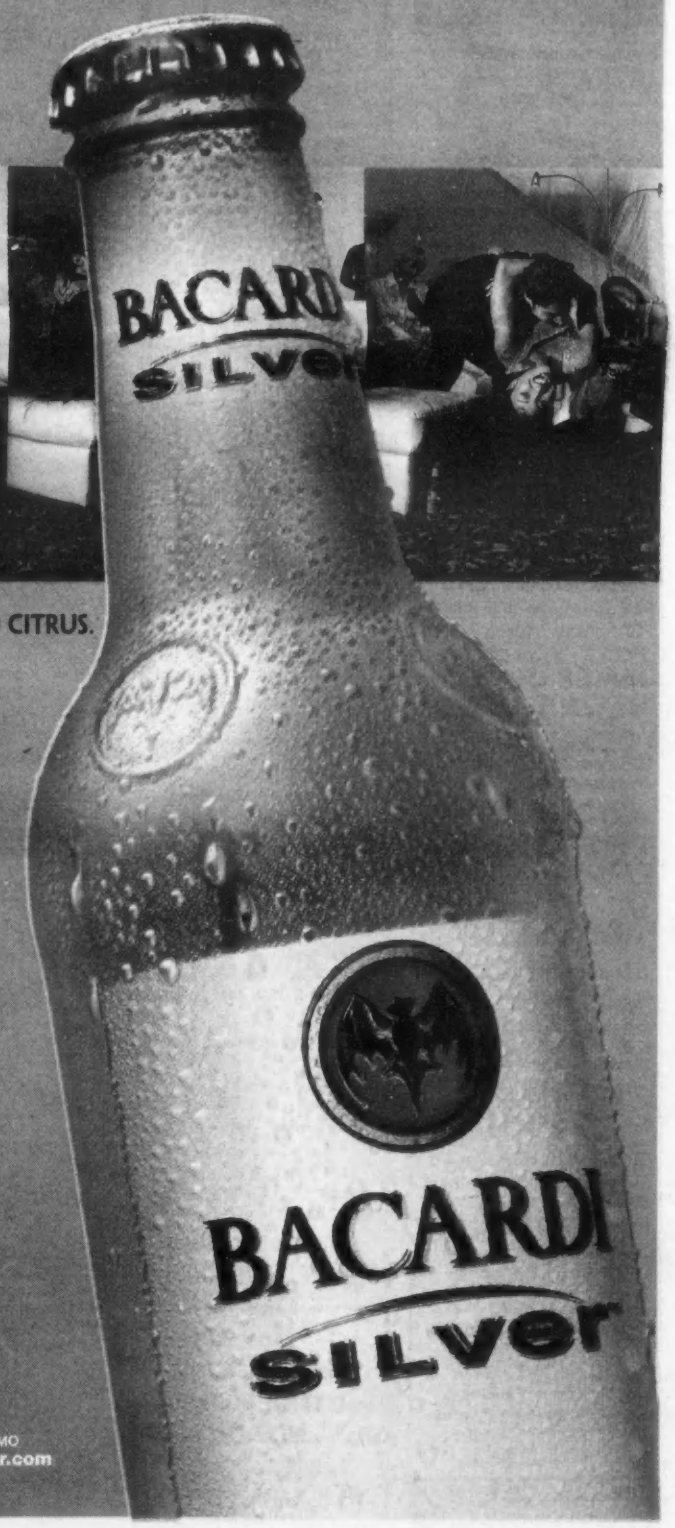
SATURDAY 27

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Stand-Up Showcase" with John David.
COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Harland Williams.
COMEDY PALACE AT GRILL 23, Andover. At 8 and 10:30 p.m., John Rizzo, Pete Costello.
COMEDY STUDIO AT HONG KONG, Cambridge. Alison Block, Rick Jenkins, Dan Sulman, Corey Manning, Bethany Van Delft.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. At 9:30 p.m., Mike Koutrobis, Greg Rodrigues, Troy Diamond.
DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. At 9 p.m., Ira Proctor, Chris Oake, Adam Perlman.
HAMPTON BEACH CASINO BALLROOM (603-929-4100), 169 Ocean Blvd., Hampton Beach, NH. At 8 p.m. Jim Breuer Heavy Metal Comedy Tour.
IMPROV ASYLUM N.E.T., Boston. At 8 and 10 p.m., "Allah in the Family."
IMPROV ASYLUM THEATER DISTRICT, Boston. At 8 p.m., " While We're on the Subject…"
IMPROVBOSTON THEATRE, Cambridge. At 8 and 10:30 p.m., "ImprovBoston Mainstage."
NICK'S COMEDY STOP, Boston. Paul De Angelo, John Fish, L.L. Lewis.
NICK'S KOWLOON, Saugus. At 8:15 and 10:30 p.m., Brad Mastrangelo, Joe Carroll, Al Klemick.
NICK'S MAUI, Brockton. Bob Sibel, Johnny K.

Continued on page 12

YOUR NIGHT JUST GOT MORE INTERESTING.™



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Friday 7/26
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THE JACK MCCOY'S
71 SUNBEAM
THE CERAMIC ISLES
Saturday 7/27
SAM BISBEE
ALL THE QUEENS MEN
TOMMY DEMPSEY
Sunday 7/28
LIZARD POETRY
THE SLAM @7 THE JAM @9
feature: LIZARD SLAM TEAM
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(7-9 PM) THE COMEDY HOUR
open mic hosted by KIM DAVIS
(10 PM) THE FRINGE
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BLUES HARP LEGEND!
JAMES COTTON BLUES BAND
Friday, Aug 9 • $10
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Western Swing Party!
ASLEEP AT THE WHEEL
Saturday, Aug 10 • $10
Back by Popular Demand!
MARCIA BALL
Roadhouse Blues, R&B
Friday, Aug 16 • $5
POPS CONCERT FOR KIDS
DISNEY • HARRY POTTER
IMAGINE THIS!
Saturday, Aug 17 • $5
Housè of the Rising Sun
Monterey, Spill The Wine
ERIC BURDON
& THE NEW ANIMALS
8/23 Sleepy LaBeef
8/24 Roomful of Blues
8/30 Strictly Sinatra
8/31 Shirley Reeves & Bill Haleys Comets
9/6 Herman's Hermits
9/7 Banjo & Fiddle
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midnite movies
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THE BEAVER KID
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DEAN FRASER
THE JOINT CHIEFS
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FRIDAY, JULY 26TH
MIDNITE 9PM $20 COVER
(ROOTS REGGAE FROM ST. CROIX)
SHASHAMANE BAND
MONDAY JULY 29TH
PH BALANCE
(TRIP-HOP FROM ATLANTA, GA.)
ROD WEBBER
MATTERS & DUNAWAY
AUGUST 1ST ~9:30
PAN-MASS CHALLENGE
BENEFIT SHOW FEATURING
MEGHAN TOOHEY
WITH
RACHEL MCCARTNEY
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Continued from page 10

SUNDAY 28

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston's Wildest Comedy Open Mic Night" with John David.

COMEDY CONNECTION, Boston. At 7 and 9 p.m., Jim Breuer.

COMEDY STUDIO AT HONG KONG, Cambridge. "Women of Color Show" with Deb Farrar-Parkman, Alana Devich, Janet Cormier, Malissa Hunt, Jen Ruelas, Bathany Van Delft.

IMPROV ASYLUM N.E.T., Boston. At 8 p.m., "Allah in the Family."

IMPROVBOSTON THEATRE, Cambridge. At 7 p.m., "Sergeant Culpepper Memorial Improvisational Jamboree."

MONDAY 29

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 7 and 9 p.m., Jim Breuer.

HANNAH'S, Somerville. "Open Mic Comedy Night."

LIZARD LOUNGE, Cambridge. At 7 p.m., "Free the Lizard Lounge Comedy Hour Open Mic," hosted by Kim Davis.

TUESDAY 30

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi.

WEDNESDAY 31

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 9 p.m., "Young Comics' Showcase" with Daniel Kinno, Dan Levy.

CHAPS AT HOWARD JOHNSON, Boston. "Comedy Showcase" with Brian Fast.

COMEDY CONNECTION, Boston. At 8 p.m., Harrison Stebbins.

COMEDY STUDIO AT HONG KONG, Cambridge. "The Tony V Experiment" with Brian & Mal, Andy O' Fish, Dan Levy, Ban Murray.

IMPROV ASYLUM N.E.T., Boston. At 8 p.m., "Allah in the Family."

IMPROVBOSTON THEATRE, Cambridge. "The Hump: Quest."

THE POND (EX-HIDEAWAY LOUNGE), Cambridge. At 8 p.m., "Laugh 'Til Ya Pee."

THURSDAY 1

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Jim Flemming's Farewell Comedy Revue."

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, John Curtin, Jen Ruelas, John David, Jesse Gersten.

IMPROV ASYLUM THEATER DISTRICT, Boston. At 8 p.m., "While We're on the Subject..."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Micetro."

NICK'S COMEDY STOP, Boston. At 8 p.m., Joe Devito.

FRIDAY 26

JEFF ROBINSON GROUP, GYPSY MOONSHINE, AND ANDREW NEUMANN'S SELECT ELECTRONS perform at 8 p.m. at Zeitgeist Gallery, 1353 Cambridge St., Inman Sq., Cambridge. Tickets $10; (617) 363-0713.

JORMA KAUKONEN & BLUE COUNTRY BLUES CRUISE departs at 8 p.m. from Boston Harbor Cruise Launch, 1 Long Wharf, at the World Trade Center, Boston. Tickets $25; (617) 497-2229.

LOWELL FOLK FESTIVAL features performances by Shemekia Copeland, Danu, Wylie & the Wild West, Entourloupe, Angkor Dance Troupe, Dismembered Tennesseans, and others. Fri., 5:30-10 p.m., Sat., noon-10 p.m., and Sun., noon-7 p.m. in downtown Lowell. Free; (978) 970-5000.

SALI OYUGI performs at 8 p.m. at Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Tickets $12, $10 for students, seniors; (617) 577-1400, ext. 10.

RANDOM ACTS OF VIOLENCE, PARANOID, ONE WAY DOWN, AND CRYPTIC WARNING perform at 5 p.m. at Bethlehem Lutheran Church, 5 Cliftondale St., Roslindale. Tickets $5; (617) 287-9940.

TRAGICALLY HIP perform Fri.-Sun. at 7:30 p.m. at Somerville Theatre, 55 Davis Sq., Somerville. Tickets $27.50; (617) 931-2000.

THE WHO perform at 7:30 p.m. at Tweeter Center for the Performing Arts, 885 S. Main St., Mansfield. Tickets $46.50-$156.50; (617) 228-6000.

SATURDAY 27

B-52'S AND THE TOM TOM CLUB perform at 8 p.m. at the FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $35-$45; (617) 228-6000.

BRUCE HORNSBY BAND perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $28-$37; (508) 775-9100.

KATT HERNANDEZ GROUP AND ANDREW NEUMANN'S SELECT ELECTRONS perform at 8 p.m. at Zeitgeist Gallery, 1353 Cambridge St., Inman Sq., Cambridge. Tickets $10; (617) 363-0713.

PETER NOONE performs at 7 p.m. at MDC Hatch Shell, Storrow Dr., Boston. Free; (617) 787-7500.

SOUNDWAVES BLUES CONCERT WITH JAMES MONTGOMERY is at 1 p.m. at Perry's Cove, Peddock's Island, Boston Harbor (boat departs at 12:30 pwq.m. from Rowes Wharf, Boston). Tickets $15; (617) 451-2860, ext. 101.

TRAGICALLY HIP. See listing for Fri.

SUNDAY 28

B-52'S perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $37.50; (508) 775-9100.

MYANNA WITH SPECIAL GUEST WANETTA JACKSON perform at 5 p.m. at the Hatch Shell, Storrow Dr., Boston. Free; (877) 369-7234.

BRAD PAISLEY performs at 8 p.m. at Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton Beach, NH. Tickets $26.50-$37.50; (603) 929-4100.

RUMBAFRICA performs at 6:15 p.m. at Newton Centre Green, Centre St. & Langley Rd., Newton. Free; (617) 552-7130.

TRAGICALLY HIP. See listing for Fri.

TUESDAY 30

ALLA BREVE performs at noon at the Community Arcade, City Hall Plaza, Boston. Free; (617) 918-4402.

BERKLEE RAINBOW BAND performs at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5; (617) 747-2261.

MARY J. BLIGE performs at 8 p.m. at the FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $45-$55; (617) 228-6000.

DAVE CARTER & TRACY GRAMMER performs at 6 p.m. at Jackson Homestead, Newton Historical Museum and Society, 527 Washington St., Newton. Tickets $5, $3 for seniors, $2 for children 12 and under; (617) 552-7130.

ANI DIFRANCO AND JEFF LANG perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $39.50-$48.50; (508) 775-9100.

KEVIN SO performs at 6:30 p.m. at Berkeley St. Community Garden, Tremont St. and Shawmut Ave., Boston. Free; (617) 542-7696.

WEDNESDAY 31

ABBA: THE MUSIC featuring members of the Abba band and the Stockholym Symphony is at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $29.50-$38.50; (508) 775-9100.

FRED EAGLESMITH performs at 7:30 p.m. at the Norma Jean Calderwood Courtyard, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $24, $12 for children; (617) 369-3770.

REED FOEHL performs at noon at Cambridgeside Galleria, outside Waterfront Food Festival, Edwin Land Blvd., Cambridge. Free; (617) 621-8666.

HARVARD SUMMER SCHOOL POPS BAND performs the music of John Williams today at 4 p.m. in Harvard Yard, on the steps of Memorial Church, Cambridge, and Sun. at 7 p.m. at Hatch Memorial Shell, Storrow Dr., Boston. Free; (617) 496-2263.

DEBORAH HENSON-CONANT performs at 7 p.m. at Raymond Park, Upland St. at Walden and Raymond Sts., Cambridge. Free; (617) 349-4380.

HIROYA TSUKAMOTO AND VOCES DE LA SIERRA perform at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5; (617) 747-2261.

"SMOKIN' GROOVES" WITH OUTKAST, LAURYN HILL, THE ROOTS, JURASSIC 5, CEE-LO, AND TRUTH HURTS perform at 6 p.m. at Tweeter Center for the Performing Arts, 885 S. Main St., Mansfield. Tickets $25-$38.50; (617) 228-6000.

TUFFUS ZIMBABWE GROUP performs at 6:30 p.m. at Mothers Rest, downstairs from the Boylston St. bridge, across from Berklee's 22 The Fenway Building, Boston. Free; (617) 747-2447.

THURSDAY 1

ABBA: THE MUSIC featuring members of the Abba band and the Stockholym Symphony is at 8 p.m. at the FleetBoston Pavilion, 290 Northern Ave., Boston. Tickets $32.50-$45; (617) 931-2000.

B-52'S perform at 8 p.m. at Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton Beach, NH. Tickets $38.50; (603) 929-4100.

ROBERT CRAY BAND perform at 8 p.m. at South Shore Music Circus, 130 Sohier St., Cohasset. Tickets $30-$39; (781) 383-1400.

DEBORAH ROCHA & STEVE RAPSON perform at 7:30 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 552-7145.

GUITAR SHORTY performs as part of the Blues Barge concert series at 6 p.m. at the Blues Barge, Boston Harbor Hotel, 70 Rowes Wharf, Boston. Free; (617) 439-7000.

HOLLIES AND LOVIN' SPOONFUL perform at 8 p.m. at the Cape Cod Melody Tent, 21 W. Main St., Hyannis. Tickets $26.50-$35.50; (508) 775-9100.

UP TOWN GROOVE performs at 6 p.m. at Boston Center for the Arts Plaza, 539 Tremont St., Boston. Free; (617) 426-5000.

concerts

POPULAR

THURSDAY 25

'70s HOT SUMMER JAM with the Manhattans, Ray Goodman & Brown, Eddie Holman, the Del Fonics, the Main Ingredient, McFadden & Whitehead, Taveres, Black Ivory, the Soul Generation, Skip Mahoney & the Casuals, and the Winstons at 8 p.m. at the Wang Center, 270 Tremont St., Boston. Tickets $30-$65; (800) 447-7400.

ATWATER-DONNELLY performs at 12:30 p.m. at Thomas Crane Library, 40 Washington St., Quincy. Free; 617) 376-1301.

CREED, JERRY CANTRELL, AND 12 STONES perform at 7:15 p.m. at Tweeter Center for the Performing Arts, 885 S. Main St., Mansfield. Tickets $38.50-$50.

DEFAULT WITH TRIK TURNER AND INJECTED perform at 8 p.m. at Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton Beach, NH. Tickets $16.50; (603) 929-4100.

DROPLINE peforms at 5:30 p.m. at Copley Sq. Park, in front of Trinity Church, 206 Clarendon St., Boston. Free; (617) 931-1111.

BRUCE HORNSBY BAND perform at 8 p.m. at South Shore Music Circus, 130 Sohier St., Cohasset. Tickets $28-$37; (781) 383-1400.

KEVIN HARRIS TRIO performs at 7 p.m. at Uphams Corner Branch Library, 500 Columbia Rd., Dorchester. Free; (617) 265-0139.

MARIA MULDAUR performs at 7:30 p.m. at Stoneham Theatre, 395 Main St., Stoneham. Tickets $25, $21 for students and seniors; (781) 279-2200.

NATIONAL FIDDLE CHAMPION HANNEKE CASSEL PRESENTS "HALALI" at 7 p.m. at Martini Shell, Truman Prkwy., Hyde Park. Free; (617) 542-7696.

NICOLE NELSON performs as part of the Blues Barge concert series at 6 p.m. at the Blues Barge, Boston Harbor Hotel, 70 Rowes Wharf, Boston. Free; (617) 439-7000.

SHARK ARABIC MUSIC ENSEMBLE performs at 6 p.m. at Boston Center for the Arts Plaza, 539 Tremont St., Boston. Free; (617) 426-5000.

STEVIE FORNER TRIO performs at 7 p.m. at Lower Mills Branch Library, 27 Richmond St., Dorchester. Free; (617) 298-7841.

MIKE TURK presents "Turks Works: A Sophisticated Harmonica" at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $5; (617) 747-2261.

CLASSICAL

THURSDAY 25

BOSTON MODERN ORCHESTRA CONDUCTED BY GIL ROSE performs Foss's *Griffelkin* with soprano Kendra Colton and mezzo-soprano Marion Dry at 8:30 p.m. in Seiji Ozawa Hall, Tanglewood, 297 West St., Lenox. Tickets $20; (617) 266-1200.

COMPOSERS CONFERENCE AND CHAMBER MUSIC CENTER CONCERT with works by Zhou Lang for piano and percussion is at 8 p.m. in Jewett Arts Auditorium, Wellesley College, 106 Central St., Wellesley. Free; (617) 283-2069.

INTERNATIONAL BAROQUE INSTITUTE AT LONGY presents "Il Pastor Fido" at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0095 ext. 500.

SOCIETY FOR HISTORICALLY INFORMED PERFORMANCE presents a program of canzies, pastourelles, motets, and poems at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $14, $10 for students and seniors; (508) 212-6038.

YOUTH ORCHESTRA OF THE AMERICAS INAUGURATION CONCERT CONDUCTED BY BENJAMIN ZANDER presents John Deak's *Voices Rising (Anthem of the Americas)*, Beethoven's Piano Concerto No. 4, with Horacio Lavandera, and Mahler's Symphony No. 1 at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $25-$35, $15 for students and seniors; (617) 536-2412.

FRIDAY 26

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER performs the Tchaikovsky Violin Concerto, with Anastasia Chebotareva, and Beethoven's Symphony No. 3 (*Eroica*) Fri. at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge; Sun. at 6 p.m. in Chandler Pond Park, Brighton; and Mon. at 8 p.m. on the Boston Common Parade Ground (Charles St. end), Boston. Tickets $10 on Fri., free on Sun. and Mon.; (617) 496-2222.

BOSTON SYMPHONY ORCHESTRA MEMBERS perform Warlock's *The Curlew* and Brahms's Piano Quartet No. 1 at 6 p.m. in Ozawa Hall, Tanglewood, 297 West St., Lenox. Tickets free with 8:30 p.m. concert tickets; (617) 266-1200.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY HANS GRAF performs Weber's *Oberon* Overture, Berlioz's *Les nuits d'été*, with mezzo-soprano Susan Graham, and Tchaikovsky's Symphony No. 5 at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14.50-$78; (617) 266-1200

INTERNATIONAL BAROQUE INSTITUTE AT LONGY presents "Il Palazzo Incanto" at 1 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $12, $7 for students and seniors; (617) 876-0095 ext. 500.

INTERNATIONAL BAROQUE INSTITUTE AT LONGY presents "Il Trionfo dell'Onore," with Collegium Atlantis, at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $12, $7 for students and seniors; (617) 876-0095 ext. 500.

SATURDAY 27

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER performs Prokofiev's *Peter and the Wolf* at 10 and 11:30 a.m. on the Boston Common Parade Ground (Charles St. end), Boston. Free; (617) 520-2200.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JEFFREY TATE performs Brahms's Piano Concerto No. 2, with André Watts, Ravel's *Valses nobles et sentimentales*, and Elgar's *Cockaigne* Overture at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14.50-$78; (617) 266-1200.

COMPOSERS CONFERENCE AND CHAMBER MUSIC CENTER CONCERT featuring works by Jorge Grossman, Xi Wang, and Pelarin Bacos is at 8 p.m. at Jewett Arts Auditorium, Wellesley College, 106 Central St., Wellesley. Free; (617) 283-2069.

SUNDAY 28

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY HANS GRAF performs Mozart's Piano Concerto No. 20, with Frank Braley, and the Requiem at 2:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $14.50-$78; (617) 266-1200.

FELLOWS OF THE TANGLEWOOD MUSIC CENTER perform chamber music at 10 a.m. in Seiji Ozawa Hall, Tanglewood, 297 West St., Lenox. Tickets $20; (617) 266-1200.

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER. See listing for Fri.

MONDAY 29

VILLAGE HARMONY presents "Litanies for the Virgin: Bulgarian Village Music, Georgian Songs, and American Shape-Note Music" at 7:30 p.m. at Cambridge Friends Meeting House, 5 Longfellow Park, Cambridge. Suggested donation $10, $6 for students; (617) 661-1335.

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER. See listing for Fri.

TUESDAY 30

BOSTON SYMPHONY ORCHESTRA, BOSTON POPS, AND TANGLEWOOD ORCHESTRA CONDUCTED BY JOHN WILLIAMS AND HANS GRAF perform Ravel's *Daphnis et Chloé* Suite No. 2, Williams's music from *Harry Potter*, and Tchaikovsky's *1812 Overture* at 8:30 p.m. in the Koussevitzky Music Shed, Tanglewood, 297 West St., Lenox. Tickets $18-$88; (617) 266-1200.

LOS ANGELES CHILDREN'S CHORUS performs works by Bach and Willcocks at 12:15 p.m. at King's Chapel, School and Tremont Sts., Boston. Suggested donation $2; (617) 227-2155.

MASTERWORKS CHORALE SUMMER SINGALONG does the Mozart Requiem at 8 p.m. at the National Heritage Museum, 33 Marrett Rd., Lexington. Tickets $9; (781) 235-6210.

STEVE PACHEL performs works by Bach, Franck, Barber, and Gigout at 8 p.m. at Old West Church, 131 Cambridge St., Boston. Free; (617) 227-5088.

WEDNESDAY 31

COMPOSERS CONFERENCE AND CHAMBER MUSIC CENTER CONCERT with works by Moiya Callahan, José Luis Hurtado, and Richard Whalley is at 8 p.m. at Jewett Arts Auditorium, Wellesley College, 106 Central St., Wellesley. Free; (617) 283-2069.

THURSDAY 1

COMPOSERS CONFERENCE AND CHAMBER MUSIC CENTER CONCERT with works by Jeff Nichols is at 8 p.m. at Jewett Arts Auditorium, Wellesley College, 106 Central St., Wellesley. Free; (617) 283-2069.

RICHARD GOODE performs Mozart's Piano Sonata K.533/K.494, four Debussy Préludes, Beethoven's Piano Sonata No. 26 (*Les adieux*), and Schubert's Piano Sonata in A (D.959) at 8:30 p.m. in Seiji Ozawa Hall, Tanglewood, 297 West St., Lenox. Tickets $13-$42; (617) 266-1200.

NEW ENGLAND CONSERVATORY FESTIVAL YOUTH ORCHESTRA CONDUCTED BY AARON KULA performs at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

OPERA APERTA performs Mozart's *Don Giovanni* at 7:30 p.m. at the Tsai Performance Center, Boston University, 685 Comm. Ave., Boston. Tickets $27-$65; (617) 353-8725.

SOCIETY FOR HISTORICALLY INFORMED PERFORMANCE presents works by Rosenmüller, Buxtehude, Bach, and Telemann at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $14, $10 for students and seniors; (508) 212-6038.

dance

PERFORMANCE

THURSDAY 25

BILL T. JONES/ARNIE ZANE DANCE COMPANY performs Thurs.-Fri. at 8 p.m., Sat. at 2 and 8 p.m., and Sun. at 2 p.m. in the Ted Shawn Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $40-$45; (413) 243-0745.

DANCE COLLECTIVE presents "City Flavor/ Savon de la ciudad" at 7 p.m. in the Harvest Cooperative Supermarket parking lot, 581 Mass Ave., Central Sq., Cambridge (rain date Aug. 1). Free; (781) 861-0735.

HEIDI LATSKY, MARK HAIM, AND EDISA WEEKS perform at 8 p.m. at the Concord Academy Performing Arts Center, 166 Main St., Concord. Tickets $15; (978) 402-2339.

SALIA NI SEYDOU performs Thurs.-Fri. at 8:15 p.m., Sat. at 2:15 and 8:15 p.m., and Sun. at 5 p.m. in the Doris Duke Studio Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $20; (413) 243-0745.

APARNA SINDHOOR performs at 11 a.m. in Sennott Park, Broadway (between Prospect and Norfolk Sts.), Cambridge. Free; (617) 349-4380.

FRIDAY 26

BOSTON SUMMER DANCE FESTIVAL is at 7 p.m. on the North Stage, City Hall Plaza, Boston. Free; (617) 523-1355.

BILL T. JONES/ARNIE ZANE DANCE COMPANY. See listing for Thurs.

SALIA NI SEYDOU. See listing for Thurs.

SATURDAY 27

BILL T. JONES/ARNIE ZANE DANCE COMPANY. See listing for Thurs.

SALIA NI SEYDOU. See listing for Thurs.

SUNDAY 28

BILL T. JONES/ARNIE ZANE DANCE COMPANY. See listing for Thurs.

SALIA NI SEYDOU. See listing for Thurs.

WEDNESDAY 31

URBAN BUSH WOMEN perform Wed.-Thurs. at 8 p.m. in the Ted Shawn Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $35-$40; (413) 243-0745.

THURSDAY 1

K. KVARNSTROM & CO. perform at 8:15 in the Doris Duke Studio Theatre, Jacob's Pillow, George Carter Rd., Becket. Tickets $20; (413) 243-0745.

URBAN BUSH WOMEN. See listing for Wed.

PARTICIPATORY

THURSDAY 25

EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Tickets $7, $4 for students; (781) 662-7475.

FUSION SWING DANCE is from 8:30 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $10; $8 for students; (781) 894-7424.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Varying admission charge; (617) 876-9330.

FRIDAY 26

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

DANCE FRIDAY is an open-style dance at 8:30 p.m. at Phillips Congregational Church, 111 Mount Auburn St., Watertown. Tickets $7, $4 for teens; (617) 876-3050.

DOUBLE DANCE: ENGLISH COUNTRY DANCING AND CONTRADANCING is at 7 p.m. at St. John's Methodist Church, 80 Mount Auburn St., Watertown. Suggested donation $6; (781) 324-7355.

ENGLISH COUNTRY DANCE is from 7:30 to 9:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $4, $2 for students; (781) 662-6710.

INTERNATIONAL FOLK DANCE with music by Pinewoods Review is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $7, $4 for students; (781) 662-7475.

SANGRÍA AND SALSA is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $10; (617) 351-7001.

SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $12; (781) 894-7424.

TRADITIONAL NEW ENGLAND SQUARE AND CONTRA DANCE with live fiddle and keyboard music and caller Cammy Kaynor is at 8 p.m. at Appalachian Mountain Club Headquarters, 4 Joy St., Boston. Tickets $8; (617) 876-0715.

SATURDAY 27

ARGENTINE TANGO DANCE featuring a showcase by Nilo & Elba with DJ Michel Auzat is from 9:30 p.m. to 1:15 a.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $25; (617) 699-6246.

BALLROOM DANCE is from 8:30 p.m. to midnight at Phillips Congregational Church, 111 Mount Auburn St., Watertown. Tickets $10; (508) 875-1007.

FAC INTERNATIONAL FOLK DANCE PARTY with music by Tom Pixton and friends is from 8 to 11 p.m. at Unitarian Universalist Church, 404 Concord Ave., Belmont. Tickets $8, $5 students; (781) 662-7475.

GAY AND LESBIAN CONTRA DANCE is from 7:30 to 11 p.m. at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets $6, $5 before 8 p.m.; (617) 522-2216.

NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $6; (617) 547-7781.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

VERA'S RHYTHM & BLUES DANCE CLUB is at 8:30 p.m. at West Coast Swing Dance, 323 Washington St., Brighton. Tickets $10; (617) 254-8700.

SUNDAY 28

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. in MIT's Lobdell Dining Hall (second floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3267.

MAMBO/SALSA CLUB with music by Mackie Bumette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.

MONDAY 29

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Studio, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

ISRAELI FOLK DANCE is from 8 to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 9:15 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $6, $3 for students; (617) 661-5899.

TUESDAY 30

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

ENGLISH COUNTRY DANCE is from 7:30 to 10 p.m. at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets $5; (781) 891-3296.

FOLK DANCING BY THE FOUNTAIN is from 7 to 9:30 p.m. at Copley Sq., Clarendon and Boylston Sts., Boston. Free; (781) 662-7475.

WEDNESDAY 31

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.

ISRAELI DANCE is at 7:30 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Free; (617) 253-3655.

SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.

TANGO DANCE BREAK is from 8:30 to 11:30 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge; lessons available at 7:30 p.m. Tickets $5; (617) 699-6246.

THURSDAY 1

J CONNECTION FIESTA DANCE NIGHT is at 7 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $20; (781) 444-7771.

MILONGAS TANGO DANCE SOCIAL is from 8:30 p.m. to midnight at Macondo, 70 Union Sq., Somerville. Tickets $5; (617) 616-1411.

EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.

FUSION SWING DANCE. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

events

THURSDAY 25

BOSTON HARBOR ISLANDS CRUISE departs Thurs.-Fri. and Wed. at noon from Long Wharf, Boston. Tickets $17, $14 for students and seniors, $12 for children; (617) 227-4321.

LITTLE BREWSTER ISLAND BOSTON LIGHTHOUSE CRUISE departs Thurs.-Fri. at 10 a.m. and 2 p.m. from JFK Library and Museum, Columbia Point, Boston, and Sat.-Sun. from Moakley Courthouse, Fan Pier, 1 Courthouse Way, Boston. Tickets $29, $22 for students and seniors, $15 for children 6-12; (617) 223-8666.

UNIVERSOUL CIRCUS runs Thurs.-Fri. at 10:30 a.m. and 7:30 p.m., Sat.-Sun. at noon, Sat. at 4:30 and 8 p.m. and Sun. at 3:30 and 6:30 p.m. at the Bayside Expo Center, 200 Mt. Vernon St., Boston. Tickets $10-$40; (617) 931-2000.

WBUR "OFF AIR" OPEN HOUSE WITH ROBERT SIEGEL with tours and champagne is at 6:30 p.m. at WBUR, 890 Comm Ave., 3rd Floor, Boston. Free; (617) 353-1197.

FRIDAY 26

CHEFS IN SHORTS SUMMER BARBECUE is at 7 p.m. at Eastport Park, World Trade Center East, 2 Seaport Ln., Boston. Tickets $55; (617) 385-5955.

MFASUMMERFRIDAYS featuring signature cocktails, gourmet hor d'oeuvres, special exhibition highlights, and music by the Sticky Skillet Swing Ensemble is from 4:45 to 9 p.m. at Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $12; (617) 267-9300.

NORTH END BY FOOT TOUR is Fri.-Sat. at 2 p.m. at Samuel Adams statue at Faneuil Hall, Congress St., Boston. Tickets $8; (617) 367-2345.

URBAN DAUGHTERS 4 LIFE present "The Colored Museum" Fri.-Sat., at 8 p.m. at Dance Complex, 536 Mass Ave., Central Sq., Cambridge. Tickets $10; (617) 791-4084.

VICTORIAN BACK BAY BY FOOT TOUR is Fri.-Sun. at 10 a.m. at Trinity Church, facing Copley Sq., Boston. Tickets $8; (617) 367-2345.

BOSTON HARBOR ISLANDS CRUISE. See listing for Thurs.

LITTLE BREWSTER ISLAND BOSTON LIGHTHOUSE CRUISE. See listing for Thurs.

UNIVERSOUL CIRCUS. See listing for Thurs.

SATURDAY 27

HOUGHTON'S POND FISH FESTIVAL with casting and knot-tying lessons, fish identification, crafts, and raffles is from 10 a.m. to 3 p.m. at picnic site #5, Blue Hill River Rd., Milton. Free; (617) 698-1802.

SOUTH END BY FOOT TOUR is Sat.-Sun. at 10 a.m. at Samuel Adams statue at Southwest Corridor Park, Dartmouth St., across from Back Bay Station, Boston. Tickets $8; (617) 367-2345.

"THE SECRET GARDEN" is performed Sat.-Sun. at 7 p.m. at Somerville Community Growing Center, 22 Vinal Ave., Somerville. Free; (617) 625-6550.

URBAN CHALLENGE city-wide scavenger hunt begins at 8:30 a.m. at Jillian's, 145 Ipswich St., behind Fenway Park, Boston. Tickets $100; (617) 437-0300.

YANKEE HOMECOMING BLUES CRUISE with Weepin' Willie and Dr. Humble departs at 7 p.m. from Captain's Fishing Parties, Plum Island Point, Newburyport. Tickets $24; (800) 427-1333.

LITTLE BREWSTER ISLAND BOSTON LIGHTHOUSE CRUISE. See listing for Thurs.

UNIVERSOUL CIRCUS. See listing for Thurs.

NORTH END BY FOOT TOUR. See listing for Fri.

URBAN DAUGHTERS 4 LIFE. See listing for Fri.

VICTORIAN BACK BAY BY FOOT TOUR. See listing for Fri.

SUNDAY 28

BOSTON UNDERGROUND BY FOOT TOUR is at 2 p.m. at Samuel Adams statue at Faneuil Hall, Congress St., Boston. Tickets $10; (617) 367-2345.

HUMANIVERSITY SOCIAL MEDITATION is at 2:30 p.m. at Brazilian Cultural Center, 310 Webster Ave., Cambridge. Tickets $15, $10 for students; (888) 447-0070.

MARCO THE MAGI'S "LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" is at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

"STORIES BEHIND THE STONES" GUIDED WALKING TOUR is at 2 p.m. at the Historic Forest Hills Cemetary, 95 Forest Hills Ave., Jamaica Plain. Tickets $5; (617) 524-0128

SUMMER FESTIVAL is from 4 to 9 p.m. at International Community Church, corner of Gordon and Cambridge Sts., Allston. Free; (617) 782-8120.

SUNDAY IN THE PARKS BY FOOT TOUR is at 2 p.m. at the Shaw Memorial, across from the State House, Beacon St., Boston. Tickets $10; (617) 367-2345.

"THE PLANT EXPLORERS" ARNOLD ARBORETUM GUIDED TOUR departs at 10 a.m. from the Hunnewell Building, Rte. 203/Arborway, Jamaica Plain. Free; (617) 566-1689.

LITTLE BREWSTER ISLAND BOSTON LIGHTHOUSE CRUISE. See listing for Thurs.

SOUTH END BY FOOT TOUR. See listing for Sat.

UNIVERSOUL CIRCUS. See listing for Thurs.

TUESDAY 30

OPEN AIR CIRCUS is at 11 a.m. at Callahan Playground, Concord Ave. near Fresh Pond Prkwy., Cambridge. Free; (617) 349-4380.

SUMMER SOULSTICE with dance, music, storytelling, and art is from 11 a.m. to 1 p.m. at Christian Science Plaza, Huntington Ave., Boston. Free; (617) 450-7319.

WEDNESDAY 31

BOSTON HARBOR ISLANDS CRUISE. See listing for Thurs.

THURSDAY 1

ONCE THERE WAS MAGIC performs at 11 a.m. at McMath Park, Pemberton St. across from Rindge Field, Cambridge. Free; (617) 349-4380.

WATER RAVE WORLD DANCE PARTY CRUISE on the *Provincetown II* departs at 8:30 p.m. from the World Trade Center, Boston. Tickets $20; (781) 888-5406.

BOSTON HARBOR ISLANDS CRUISE. See listing for Thurs.

gay & lesbian

THURSDAY 25

BISEXUAL RESOURCE CENTER VOLUNTEER NIGHT is from 7 to 9 p.m. at BRC, 29 Stanhope St., Boston. Free; (617) 424-9595.

OVER 30 MULTICULTURAL LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

SATURDAY 27

GAY & LESBIAN ADVOCATES & DEFENDERS SUMMER PARTY is from 4:30 to 7:30 p.m. at Pilgrim Monument & Provincetown Museum, High Pole Hill, Provincetown. Tickets $40; $20 for students; (617) 426-1350.

HOLLYWOOD GAY & LESBIAN DANCE NIGHT is from 10 p.m. to 2 a.m. at Ekco Lounge, 41 Essex St., Boston. Donations; (617) 338-8283.

TRANSGENDER COMMUNITY PICNIC is at noon at Randolph Country Club, 44 Mazzeo Dr., Randolph. Tickets $15; (781) 891-9325.

MONDAY 29

LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., 3rd floor, Boston. Free; (617) 266-3349.

SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free; (617) 266-3349.

THURSDAY 1

BISEXUAL RESOURCE CENTER VOLUNTEER NIGHT. See listing for previous Thurs.

OVER 30 MULTICULTURAL LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 25

JONATHAN AMES signs his *My Less Than Secret Life* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

TOMAS DYJA signs his *Meet John Trow* at 6 p.m. at Barnes & Noble, 800 Boylston St., Boston. Free; (617) 247-1914.

HARVARD SQUARE SUMMER POETRY FESTIVAL is Thurs.-Fri. from 7 to 10:30 p.m., Sat. from 11 a.m. to 4:45 p.m. and 7 to 9:30 p.m., and Sun. from 11 a.m. to 5 p.m. at Wordsworth, 30 Brattle St., Cambridge. Free; (617) 354-5201.

ROBERTA ISLEIB signs her *Six Strokes Under* at 6 p.m. at Kate's Mystery Books, 2211 Mass Ave., Cambridge. Free; (617) 491-2660.

FRIDAY 26

LINDA GREENLAW signs her *The Lobster Chronicles* at 7 p.m. at Borders, 151 Andover St., Peabody. Free; (978) 538-3003.

SATURDAY 27

"POETRY OPEN MIC" with host Deb Priestley is at 8 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Suggested donation $3; (617) 354-5287.

SUNDAY 28

POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., mezzanine floor front, Cambridge. Free; (617) 489-0519.

REN JENDER'S ALL WOMAN AMAZON POETRY SLAM is at 8 p.m. at Ryles, 212 Hampshire St., Inman Sq., Cambridge. Sign up begins at 7:30 p.m. Tickets $8; (617) 826-0288.

MONDAY 29

MICHAEL MCGARRITY signs his *The Big Gamble* at 6 p.m. at Kate's Mystery Books, 2211 Mass Ave., Cambridge. Free; (617) 491-2660.

STONE SOUP POETRY OPEN MIC with featured readers is from 8 to 11 p.m. at Out of the Blue Gallery, 168 Brookline St., Central Sq., Cambridge. Tickets $4; (617) 227-0845.

TUESDAY 30

"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation; (617) 489-0519.

NINA DE GRAMONT signs her *Of Cats and Men* at 7 p.m. at Wordsworth Books, 30 Brattle St., Cambridge. Free; (617) 354-5201.

ALICIA ERIAN signs her *The Brutal Language of Love* at 7 p.m. at Wordsworth Books, 30 Brattle St., Cambridge. Free; (617) 354-5201.

BOB MCCULLOUGH signs his *My Greatest Day in Golf* at 7:30 p.m. at Borders, 300 Boylston St., Atrium Mall, Chestnut Hill. Free; (617) 630-1120.

WEDNESDAY 31

"BOSTON POETRY SLAM & OPEN MIC" hosted by Michael Brown, Valerie Lawson, & Craig Nelson is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2685.

ALICIA ERIAN signs her *Brutal Language of Love* at 7 p.m. at Wordsworth Books, 30 Brattle St., Cambridge. Free; (617) 354-5201.

THOMAS KELLY signs his *The Rackets* at 6 p.m. at Barnes & Noble, 800 Boylston St., Boston. Free; (617) 247-1914.

THURSDAY 1

JULIA COLLINS signs her *My Father's War* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

talks

THURSDAY 25

"ENLIGHTENMENT FOR THE 21ST CENTURY" is a lecture by Andrew Cohen at 7:30 p.m. at Boston IEF Center, 38 Cameron Ave., Cambridge. Tickets $15; (617) 492-2548.

"ITALIAN FURNITURE OF THE VICTORIAN ERA" is a lecture by Richard Lingner at 6 p.m. at the Gibson House, 137 Beacon St., Boston. Tickets $10; (617) 267-6338.

"JOHN COLTRANE LISTENING PARTY" is a lecture by Dr. Leonard Brown at 7 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Harvard Sq., Cambridge. Tickets $13; (617) 547-6789, ext. 1.

TUESDAY 30

"IMMIGRANT GENEALOGY" is a lecture by Marcia Melnyk at 7:30 p.m. at the Medford Public Library, 111 High St., Medford. Free; (617) 395-7950.

"SPIRITUALITY IN BUSINESS & LEADERSHIP" is a lecture by S.N. Goenka at 7 p.m. at John Hancock Hall, 180 Berkeley St., Boston. Free; (866) 206-9071, ext. 7972.

WEDNESDAY 31

"WORLD PEACE THROUGH INNER PEACE" is a lecture by S.N. Goenka at 8 p.m. at Kresge Auditorium, MIT, 77 Mass Ave., Cambridge. Free; (866) 206-9071, ext. 7972.

THURSDAY 1

"HISTORIC LANDSCAPE FURNISHINGS & ORNAMENT AT MT. AUBURN CEMETERY" is a lecture by Kathy Fahey at 6 p.m. at the Gibson House, 137 Beacon St., Boston. Tickets $10; (617) 267-6338.

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art listings

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

NEWBURY STREET/ BACK BAY

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Aug. 31: "Tea and Fantasy."

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through July 30: "Dorothy Arnold: 2001-2002 Traveling Retrospective."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through July 30: "Group Show," works by Stephan Balkenhol, Robert Gober, William Kentridge, Lorna Simpson, and Kiki Smith; "Print Publisher Spotlight: Solo Press."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Now on view: "Boston Tattoo Artists: Fat Ram, Kim, and Marcus."

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through July 28: "Nonie Chesney: Sky/Water."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through July 27: "Bernd Haussmann: Offene Herzen"; "Noriko Sakanishi: New Work."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. July 25-Aug. 17: "New Members Show." Reception July 25, 5:30-7:30 p.m.

DESIGNS FOR LIVING (617-536-6150), 52 Queensbury St., Boston. Daily, 7 a.m.-4 p.m.; Wed. till noon. Through Aug. 31: works by Kristian Peters.

DYANSEN GALLERY (617-262-4800), 132A Newbury St., Boston. Tues.-Wed., Sat., 10 a.m.-6 p.m.; Thurs., 10 a.m.-8 p.m.; Fri., Sun., noon-6 p.m. Ongoing: "Fall Preview" featuring works by Alexandra Nechita and Wallace Ting; "Modern Masters," works on paper by Picasso, Matisse, and Chagall; "Dyansen Fine Art Auction."

ECLIPSE GALLERY (617-247-6730), 164 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. July 30-Aug. 31: "Charcoal & Oil: New Works by Mary B. Harrington."

GALLERY 70 (617-262-5918) 79 Newbury St., Boston. Tues.-Fri., 9:30 a.m.-4:30 p.m.; Sat., noon-4 p.m. Through Aug. 17: "Andrew & Grace Hopkins-Lisle: Duet."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Sept. 2: "Steam into Summer."

JUDY ANN GOLDMAN FINE ART (617-424-8468), 14 Newbury St., Boston. Tues.-Fri., 11 a.m.-5 p.m. Through July 26: "Flat/Not Flat: Four Sculptors Confront the Wall."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KAJI ASO GALLERY (617-247-1719), 40 St. Stephen St., Boston Tues.-Fri., 1-5 p.m. Through Aug. 7: "Star Festival."

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. July 25-Aug. 23: sculptures by Otello Guarducci. Reception July 25, 5-8 p.m.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through July 31: "Studio Still Lifes: Works by Ben-Zion, Adolph Gottlieb, Joseph Solman, Hank Virgona, and others."

MPG (617-437-1596), 228 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Aug. 4: "Coast to Coast," works by Dorothy Arnold and Gage Opdenbrouw.

NEW ART ON NEWBURY (617-267-7727), 285 Newbury St., Boston. Mon.-Sat., 11 a.m.-6 p.m.; Sun., noon-6 p.m. Through Aug. 18: "Some Like it Hot."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 3: "In the Spirit of Landscape VII", "Director's Choice: Laurel Hughes."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 16: "Gallery Artists"; "Year in Review."

SOCIETY OF ARTS AND CRAFTS (617-266-1810), 175 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Aug. 24: "Islamic Ceramic Traditions."

ST. GEORGE GALLERY (617-450-0321), 245 Newbury St., Boston. Mon.-Thurs., Sat., 10 a.m.-6 p.m.; Fri., 10 a.m.-7 p.m.; Sun., 1-6 p.m. Through Aug. 29: "Metamorphosis."

UPSTAIRS AT JOHNSONS (617-536-4065), 355 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m.; Sat., 8:30 a.m.-1 p.m. Through July 29: "A Conversation Among Three Artists."

VICTORIA MUNROE FINE ART (617-523-0661) 59 Beacon St., Boston. Tues.-Fri., 11 a.m.-5 p.m. Contemporary and historical drawings. Through Aug. 16: "Drawings Salon."

VOSE GALLERIES (617-536-6176), 238 Newbury St., Boston. Mon.-Fri., 8 a.m.- 5:30 p.m., Sat., 9 a.m.-4 p.m. Through Aug. 31: works by Polly Thayer.

SOUTH END

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Fri., 11 a.m.-6 p.m., Sat., 11 a.m.-5 p.m. Through July 27: paintings by Cher Shaffer and Mary Whitfield.

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through July 27: "Rapture," paintings by John Guthrie, Aaron Parazette, Roxy Paine, Susie Rosmarin, and Lucy White.

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Wed.-Sun., 1-4 p.m.; Thurs.-Sat., 7-10 p.m. Through Sept. 1: "PFAWC: Fellows of the Provincetown Fine Arts Work Center."

— Cyclorama. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m. Ongoing: "The Kitchen Project." Through Aug. 31: "The Easy Step Plan to the Route of All Levels," installation by Robert Goss.

BROMFIELD ART GALLERY (617-451-3605), 11 Thayer St., Boston. Wed.-Sat., noon-5 p.m. Through Aug. 3: "This Changed World."

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through Aug. 31: "African Selections III."

HEALING & ARTS STUDIO (617-859-9561), 731 Harrison Ave., Boston. Tues.-Sat., noon-7 p.m. Through Aug. 3: "What Lies Within?," paintings by Donna Estabrooks, mobiles and sculptures by Brian Murphy.

KINGSTON GALLERY (617-423-4113), 37 Thayer St., Boston. Tues.-Sat., noon-5 p.m. Through July 27: "New Art '02: A Group Show."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Wed., Fri.-Sat., 11 a.m.-4 p.m. Through July 27: "Mark Cooper: Jacks are Wild...Into the 21st Century!"

WILLIAM SCOTT GALLERY (508-487-4040), 439 Commercial St., Provincetown. Daily 11 a.m.-10 p.m. Through July 31: works by David Dunlop and Keith Maddy.

DOWNTOWN

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

CROSSTOWN ART GALLERY (617-720-0100), 1 North Sq., Boston. Wed.-Sat., noon-5 p.m. Through Aug. 31: "Dreamsicles: A Summer Treat."

GALLERY KATZ (617-423-6328), 450 Harrison Ave., third floor, Boston. Tues.-Sat., 11 a.m.-5 p.m. Through Sept. 7: "Alexa Saxton: Afterglow."

JMW GALLERY (617-338-9097) 144 Lincoln St., Boston. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Through Aug. 10: "Four from New England."

TREMONT GALLERY (617-542-4599), International Society, 276 Tremont St., Boston. Tues.-Sat., 9:30 a.m.-5 p.m. Through Aug. 20: "Empathy."

OTHER BOSTON NEIGHBORHOODS

ARTISTS-AT-LARGE (617-364-7660), 37 Everett St., Hyde Park. Tues.-Wed., Fri., noon-6 p.m.; Sat.-Sun., noon-3 p.m. Through July 28: "Hyde Park Art Association Exhibition."

CONNOLLY BRANCH LIBRARY (617-522-1960), 433 Centre St., Jamaica Plain. Mon., noon-8 p.m.; Tues.-Thurs., 10 a.m.-6 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through July 31: "Fantasies: Paintings by Song Waterwood."

ELIAS FINE ART (617-783-1882), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. Through Aug. 31: "Topiary: The Art of Improving Nature" works by Louise Bourgeois.

FOREST HILLS CEMETERY (617-524-0128), 95 Forest Hills Ave., Boston. Daily, 7 a.m.-5 p.m. Through Sept. 29: "Spirits in the Trees," site-specific installations and sculpture.

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through Aug. 10: "Adults Only."

JAMAICA PLAIN BRANCH LIBRARY (617-523-2053), 12 Sedgwick St., Jamaica Plain. Mon.-Wed., 10 a.m.-6 p.m.; Thurs., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through July 31: "Craft Exhibit: Works by Elizabeth Hastie."

PARKER HILL BRANCH OF THE BOSTON PUBLIC LIBRARY (617-427-3820), 1497 Tremont St., Roxbury. Mon.-Wed., 10 a.m.-6 p.m. Thurs., noon-8 p.m. Fri., 9 a.m.-5 p.m. Through July 25: "Real Art for Real People: A Group Exhibition."

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through July 31: "Suzanne Prodanas: Little Quilts."

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. Through Aug. 3: "BIG: An Exhibition of Large Work Part I."

CAMBRIDGE ART ASSOCIATION Kathryn Schultz Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through July 30: "New Members Show."

CAMBRIDGE CENTER FOR ADULT EDUCATION (617-547-6789, ext. 1), Cambridge Center Gallery, 42 Brattle St., Cambridge. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-7 p.m.; Sat., 9 a.m.-2 p.m. Through Aug. 7: "Vibrations: Jamaican Art Festival."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through July 31: "Moving Into Stillness: Oil Paintings by Laura Baltzell." Reception July 27, 7-9 p.m.

CLUB PASSIM, (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge. Daily, 11 a.m.-6 p.m. Through Aug. 23: "The Culture of Peace: An Exhibit of Art & Poems."

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed.-Sat., noon-6 p.m. Through July 27: "African Art from Four Regions: Masks, Sculpture, and Ceremonial Objects from the Western Sudan, the Guinea Coast, Equatorial Africa, and the Congo Basin." July 31-Sept. 7: "Modern Masters from India."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through July 31: works by Ariana D'Fini, Christopher Webb, and Chad Mize. Aug. 1-31: "Chad Mize: Rock and Roll Art."

OUT OF THE BLUE GALLERY (617-354-5287), 168 Brookline St., Cambridge. Wed.-Sun., noon-5 p.m. Through July 31: "Dog and Pony Show," animal-themed art by various artists. Aug. 1-31: "Boston Area Seniors Show."

SOMEDAY CAFE (617-623-3323), 51 Davis Sq., Somerville. Mon.-Thurs., 7 a.m.-11 p.m.; Fri., 7 a.m.-midnight; Sat., 8 a.m.-midnight; Sun., 8 a.m.-11 p.m. Through Aug. 7: "Shiny Things: Glitter Paintings by Jamie Vasta." Reception Aug. 1, 8 p.m.

SOPRAFINA (617-498-0999), 99 Beacon St., Somerville. Wed.-Sat., noon-6 p.m.; Sun., 1-5 p.m. Through July 31: works by Betty Levinson and Lori Warner.

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through July 31: mixed media by Alicia Gibson. Reception July 28, 7-9 p.m.

UNIVERSITY PLACE GALLERY (617-876-0246), 124 Mt. Auburn St., Cambridge. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-3 p.m. Through Sept. 3: "New England Summer."

ZEITGEIST GALLERY (617-363-0713), 1353 Cambridge St., Inman Sq., Cambridge. Tues.-Sun., noon-8 p.m. July 26-Aug. 5: "Grand Opening Invitational: The 'C' Note Show." Reception July 26, 7-11 p.m.

LAXMAN PAI'S *SARANG* *is part of "Modern Masters from India," on view at Hurst Gallery, July 31 through September 7.*

BROOKLINE/ NEWTON

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m. Through July 31: "Tile Show."

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER Starr Gallery (617-558-6485), 333 Nahanton St., Newton. Mon.-Tues., Thurs., 10 a.m.-7 p.m.; Wed., noon-8 p.m.; Fri., 10 a.m.-2 p.m.; Sun., 11 a.m.-4 p.m. Through Aug. 30: "Between Solace and Awe: Beyond the Landscape."

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through July 30: "Barry Eatnick's Aerial Surveillance."

SUBURBS: SOUTH

GALLERY X (508-992-2675), 169 William St., New Bedford. Wed.-Sun., 11 a.m.-3 p.m. Through July 28: "Master's Invitational Show"; "The Figure X-Posed." July 31-Aug. 3: "A Public Hanging."

MARION ART CENTER (508-748-1266), 80 Pleasant St., Marion. Tues.-Fri., 1-5 p.m.; Sat., 10 a.m.-2 p.m. July 26-Aug. 28: paintings by Charles Parsons. Reception Aug. 1, 5-8 p.m.

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Aug. 4: "Blue Ribbon Members' Show."

SUBURBS: NORTH

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Wed.-Sat., noon-5 p.m.; Sun., noon-4 p.m. Through Aug. 4: "Resident Artist Show" with works by Vassilios Giavis, Maxine Farkas, Emily Stewart, and Donna Murray.

CHURCHILL GALLERY (978-462-9691), 6 Inn St., Newburyport. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 12:30-5 p.m. Through Aug. 4: "Marsha York: A Flash of Color Beneath the Sky."

ERLICH GALLERY (781-631-1202), 96 Washington St., Marblehead. Tues.-Sat., 10:30 a.m.-5:30 p.m., Sun., noon-5 p.m. Through July 31: "Robert Peterson: Pastels."

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich. Through Aug. 31: "Pure Color."

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-4 p.m. Through Aug. 16: "North Shore Masters."

PEABODY INSTITUTE LIBRARY (978-774-3042), 15 Sylvan St., Danvers. Mon.-Thurs., 9 a.m.-9 p.m., Fri., 1-5 p.m., Sat., 9 a.m.-5 p.m. Through Aug. 16: "Sculpture Exhibit."

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Jan. 1: "Home-Made: Pioneers & Public Art." Reception July 27, 5-8 p.m.

RIVER GALLERY (978-356-1559), 4 Market St., Ipswich. Wed.-Sat., 11 a.m.-6 p.m. Through Aug. 24: "Summer Show." Reception July 26, 5-8 p.m.

SUBURBS: WEST

ARLINGTON CENTER FOR THE ARTS Gibbs Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. Through Aug. 2: "Still Playing with Dolls: Interpretations in Fabric and Fiber."

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through Aug. 2: "Story Telling by Artists."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through Aug. 24: "The Summer Show."

LACOSTE GALLERY (978-369-0278), 25 Main St., Concord. Mon.-Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-7 p.m.; Sun., noon-5 p.m. Through Aug. 2: "Summer Invitational Exhibition: Part One."

WORCESTER CENTER FOR CRAFTS (508-753-8183), 25 Sagamore Rd., Worcester. Fri., 3-8 p.m.; Sat., 10 a.m.-7 p.m.; Sun., 11 a.m.-5 p.m. Through Aug. 17: "Youthquake: A Teen-Curated Art Show."

CAPE COD

BERTA WALKER GALLERY (508-487-6411), 208 Bradford St., Provincetown. Daily, 11 a.m.-6 p.m. Through Aug. 14: "Selina Trieff: Recent Paintings"; "Carmen Cicero: Paintings and Watercolors"; "Romolo Del Deo: 3000 Wings."

DNA GALLERY (508-487-7700), 288 Bradford St., Provincetown. Daily, 11 a.m.-7 p.m. Through July 31: works by Tjibbe Hooghiemstra, Peik Larsen, Joel Meyerowitz.

ERNDEN FINE ART GALLERY (508-487-6700), 397 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Through Aug. 2: works by Judith Lambertsen; "Declan Halpin: Sculptural Paintings."

THE FIELD GALLERY (508-693-5595), State Rd., West Tisbury. Daily, 10 a.m.-7 p.m. Through July 27: Works by Rosalie Ripaldi Shane, Jeffrey Hoerle, and John Evans. July 28-Aug. 10: Works by Don Carrick and George Anderson. Reception July 28, 5-7 p.m.

LEFT BANK GALLERY (508-247-9172), Cove Rd., Orleans. Mon.-Sat., 10 a.m.-5:30 p.m., Sun., 11 a.m.-5 p.m. Through Aug. 2: "Alexandra Walker: Conversations in Paint"; new works by Gregory Kammerer. July 27-Aug. 9: "Amy Kaufman: Colors in Bloom"; works by Willoughby Elliott. Reception July 27, 6-8 p.m.

LYMAN-EYER GALLERY (508-487-6300), 432 Commercial St., Provincetown. Tues.-Fri., 1-6 p.m.; Sat., 11 a.m.-7 p.m.; Sun., 1-4 p.m. Through Aug. 1: works by Deborah Edmiston and David Penna.

PROVINCETOWN ART ASSOCIATION AND MUSEUM (508-487-1750), 460 Commercial St., Provincetown. Daily, noon-5 p.m., 8-10 p.m. Suggested donation $5, $2 for seniors. Through Sept. 1: "The Best of PAAM's Permanent Collection." Through Aug. 11: "Mel Roman: Don't Ask, Don't Tell."

RICE/POLAK GALLERY (508-487-1052), 430 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Through July 25: works by David Green, Ellen Lebow, Elli Crocker, Shaun MacDavid. July 26-Aug. 8: works by Muffin Ray, James Tyler, Lisbeth Firmin, Robin Winfield. Reception July 26, 8 p.m.

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

TRISTAN GALLERY (508-487-3939), 148 Commercial St., Provincetown. Daily, 11 a.m.-10 p.m. Through Aug. 6: "Featured Artist: Stephen Coyle." Reception July 27, 7-9 p.m.

museums

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2, free for children. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "The Metal Art of Anatoli Avetian"; "Armenian Contemporary Art"; "Forgotten Heroes: The Armenian Legion and the Great War." Through Aug. 31: "Modern Art and Ancient Stories."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through Sept. 8: "Small Worlds/Art of India."

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain. Tours Thurs.-Fri. at 2 p.m.; Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m. — Boston Room (ext. 2336). Through July 30: "Afro-American Artists Association."

— Deferrari Hall (ext. 2336). Through Aug. 29: "The National Urban League: A History."

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $5, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "The Cape Takes Shape"; "What About Whales?"

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $7, $6 for children 2 to 15 and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.,"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AirPlay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World"; characters and settings from the PBS series, "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site.

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Ongoing: "Welcome to the House of Art: An Installation by Todd McKie"; "Cindy Sedlmeyer: This is Not a Cloud." Through May 11: "Rona

Pondnick New Work." Through Jan.: "Nicole Regis: Flight Patterns." Through Sept. 1: "2002 DeCordova Annual Exhibition"; "Web Racket: Contemporary New England Web Art." Through Aug. 25: "Landscapes Seen and Imagined: Sense of Place."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include Roberly Bell's "Garden Project," David Berry's "Sphere IV," Chakaia Booker's "Dialogue with Myself," Elliott Offner's "Figure from the Sea," and Leslie Wilcox's "Sentry Stand."

DREAMS OF FREEDOM (617-695-9990), One Milk St., Boston. Tues.-Sun., 10 a.m.-5 p.m. Admission $7.50, $6.50 for students and seniors, $3.50 for youth 6-16. Multi-media exhibition sub-titled "A Virtual Passport Through Time," featuring "Hub of the Universe," "Voyages," "Passing Through Customs," and "The Immigrant Experience." Through Nov. 30: "Immigration and Caricature: Ethnic Images in America."

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "Giraffe Savannah"; "Kalahari Kingdom"; "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 18. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through Aug. 18: "Almost Home: Photographers Exploring Domestic Space"; "Along the Right-of-Way: Landscapes from a Train by Rodger Kingston."

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Sat.-Sun at 1, 2, and 3 p.m.

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through Sept. 2: "Artists Imagine Architecture"; "Taylor Davis: 2001 ICA Artist Prize."

— Freedom Trail, Boston. Through Oct. 14: "Kelly Kaczynski and Scott Tiede: A (long) Freedom."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through Sept. 22: "Manfred Bischoff."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-929-4500), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family"; "Jacqueline Kennedy Travels Abroad." Through Sept.: "John F. Kennedy and Latin America."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues., Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-6 p.m: Admission $7, $5 for seniors and students. $2 for ages 6-16; free for ages 5 and under. Ongoing: "J.Otto: Year's Supply of Turtle Wax"; "Joseph Beuys: Lightning with Stag in Its Glare"; "Sound Art at MASS MoCA." Through Oct. 14: "Jarvis Rockwell: Maya." Through Oct.: "Robert Wilson: 14 Stations."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement. Through Aug. 30: "A Legacy of Literature."

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. West Wing only open Thurs.-Fri. after 5 p.m. Admission $15, $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** Introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.** at 10:30 a.m. and 1 p.m., and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Through Aug. 18: "Robert Rauschenberg: Recent Works"; "Building a Collection: Recent Acquisitions from the Department of Contemporary Art." Through Sept. 15: "The Poetry of Everyday Life: Dutch Paintings in Boston Collections." Through Nov. 17: "Netsuke: Fantasy and Reality in Japanese Miniature Sculpture."Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid." July 28-Oct. 20: "Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections."

— Gallery lectures are free with museum admission. **Thurs.:** at 6 p.m., "Dutch Painting: A Painters Perspective," presented by Joel Babb. **Wed.:** at 6 p.m., "Manet and Degas in Their Own Words," presented by Leigh Perham.

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $12, $10 for seniors, $9 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection." Through Sept. 2: "Scream Machines: The Science of Roller Coasters." Through July 28: "The Changing Face of Women's Health."

— Admission to Omni, laser, and planetarium shows is $8, $6 for ages 3-11 and seniors. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser N'Sync with Britney," daily, 5:30 p.m. "Laser Floyd: Dark Side of the Moon," Fri.-Sat., 10:30 p.m. "Laser U2," Sat., 8 p.m., Mon.-Wed., 7:30 p.m. "Laser Creed," Sat., 9:15 p.m. "Dance of Light," Sun., 8 p.m. "Laser Led Zeppelin," Sun., 9:15 p.m. "Laser Jukebox," Thurs., 5:30 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily.

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way." Through Oct.: "Horseless Carriage to Motorcar: A Social History." Through Sept., 2003: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Initiating America: Three Centuries of Lodge Life."; "The Enchanted Clocks of George McFadden"; "Made in Massachusetts." Now open: "To Build and Sustain: Freemasons in American Community." Through Jan. 5: "Lions & Eagles & Bulls: Early American Tavern & Inn Signs from the Connecticut Historical Society." Through Nov. 17: "America's Coin Banks." Through Sept. 2: "The Banjo: The People and the Sounds of America's Folk Instrument." Through Jan. 19: "Kings, Queens and Statesmen: Autographs from the G. Edward Elwell, Jr., Collection."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13, $11 for seniors, $7 for ages 3-11, free for children under 3. Daily whale watches cost $27, $21.50 for seniors, $19.50 for ages 12-18, $17 for ages 3-11. Call (617) 973-5281 for reservations. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 187,000-gallon giant ocean tank, where visitors can observe coral reef fishes, pick up a horseshoe crab, and observe regularly scheduled shark feedings.

— Now open: "Living Links: Choices for Survival." Ongoing exhibits: "Nyanja! Africa's Inland Sea"; "Rivers of the Americas," including animals from the Amazon and Connecticut Rivers; the ecology-oriented "Boston Harbor: the Place, the Problem, the Plan"; "Storm over Steilwagen," an interactive multimedia aquatic exhibit; "Sea Otters"; "Aquarium Medical Center," a public expansion of the aquarium's veterinary care hospital; "The *Matthew*."

— "Unforgettable Boston," a 20-minute interactive movie highlighting many of Boston's favorite landmarks, runs continuously Mon.-Fri. from 10 a.m. to 4 p.m. and Sat.-Sun. from 10 a.m. to 5 p.m. Tickets $4, $3 for seniors and ages 3-11; (800) 296-7600.

NORMAN ROCKWELL MUSEUM (413-298-4100), Rte. 143, Stockbridge. Daily, 10 a.m.-5 p.m. Admission $10, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through Sept. 8: "John Held, Jr. and the Jazz Age." Through Oct. 27: "Toast of the Town: Norman Rockwell and the Artists of New Rochelle." Through Sept. 2: "The Picturebook Art of Lizbeth Zwerger."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-6 p.m. Tickets $8, $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 9:30 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest"; "Behind the Scaffolding"; "If These Walls Could Speak."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Now open: "Where in the World Does Boston Come From?" Ongoing: "A History of Boston through Fire"; "The Boston Massacre: A Sound and Light Show."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $8 for seniors and students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures." Through Oct. 14: "Rendez-vous with the Sea: The Glory of the French Maritime Tradition."

— Liberty Street Building. Tours given at 2 p.m. daily. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis: Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition"; baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 9 a.m.-6 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Ongoing: "Wall at WAM: Julian Opie." Through Aug. 11: "Tony Feher: Maybe/Enjoy." Through Sept. 15: "Printmaking Methods/Engraving."

photography

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through July 28: "Louis Faurer Retrospective." Through July 31: "InSite: Nine Contemporary Artists." Through Sept. 29: "SiteLines: Art on Main."

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. — McKim Lobby and Chavannes Gallery (ext. 2371). Through Aug. 15: "The Kid: Boston's Adopted Son: A Photographic Tribute to Ted Williams, Baseball Hero and American Hero."

BOSTON UNIVERSITY Photographic Resource Center (617-353-0700), 602 Comm. Ave., Boston. Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3; $2 for students and seniors. Through July 28: "Members' Exhibition"; "Interfaces: Photography of M.A. Lasek and Stephen Sternbach." Through July 26: "(in)Animate Subjects: Diverse Views."

—808 Gallery (617-358-0922), 808 Comm Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Sept. 19-Nov. 6: "Visas for Life: The Righteous Diplomats."

CAROLENA&FRIENDS (508-487-4323), 394 Commercial St., Provincetown. Daily, 2-11 p.m. July 27-Aug. 9: photographs by Phillip Retzky. Reception July 27, 4-9 p.m.

CENTER FOR THE ARTS IN NATICK (508-647-0097), 31 Main St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through July 31: "Juried Photo Show."

ECLIPSE GALLERY (617-247-6730), 164 Newbury St. second fl., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through July 27: "Brenda Pizzo & David Thompson: Living Dolls Part 2: A Satiric Look at 20th Century Icons."

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Aug 9: "Severed Images: works by Howard and Patricia Chansky."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Schlesinger Library (617-495-8647), Radcliffe Yard, between Brattle and Garden Sts., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through Sept. 5: "Photography Atelier 2002."

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Aug. 17: "Embody: Inference in Figurative Photography"; "Tenesh Webber: Photographs."

JAMES JOSEPH SALON (617-776-1472), 166 Newbury St., Boston. Call for hours. Ongoing: "Nightclubbing," black-and-white photographs by Lisa Arielle Allen.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $4 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton." Through Nov. 3: "Perils of the Sea."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Aug. 23: "Karen Davis: Lines, Arcs and Other City Pictures."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm. Ave., Boston. Daily, 9 a.m.-5 p.m. Through Aug. 10: "Graduating Senior Show."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through July 30: "Ken Cheetham: Silent Journeys."

PANOPTICON GALLERY (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through Sept. 6: photographs by John Wolf.

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through July 26: "Bill Jacobson: New Color Photographs."

SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon., Wed.-Thurs., 10 a.m.-6 p.m.; Tues., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through July 31: "South End Photography: A Neighborhood of Ideas."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Aug. 1-31: photography by Tom Flaherty.

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through July 31: photography by Jenny Nathans. Aug. 1-31: photography by Travis Fowler.

ZONA PHOTO LAB GALLERY (617-864-8747), 138 Rogers St., Cambridge. Mon.-Fri., 9 a.m.-8 p.m. Through Aug. 30: "Dances & Nudes: Photographs by Peter Schweitzer."

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through July 28: "Louis Faurer Retrospective." Through July 31: "InSite: Nine Contemporary Artists"; "Place and Perceptions." Through Sept. 29: "SiteLines: Art on Main."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. Through Sept. 15: "In a Perfect World: Bermuda in the Context of American Landscape Painting."

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

—Dept. of Special Collections (617-353-3696), 771 Comm. Ave. Mon.-Fri., 9 a.m.-5 p.m. Through May: "The Fairbanks Legacy: The Archives of Douglas Fairbanks, Jr."

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours. Through Fall, 2002: "Highlights from the Henry Winkler Collection."

EMMANUEL COLLEGE Lillian Immig Gallery (617-735-9992), 400 The Fenway, Boston. Mon.-Thurs., 11 a.m.-4 p.m.

— Cardinal Cushing Library, second floor. Mon.-Fri., 11 a.m.-4 p.m. Through Aug. 17: "Lives: An Exploration of Identity."

EVOS ARTS INSTITUTE (978-251-8138), 98 Middle St., Lowell. Tues.-Sat., 4-10 p.m. Through July 31: "Journeys," works by Dorothy Simpson Krause. Reception July 27, 4-10 p.m.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through Oct. 6: "Anselm Kiefer."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Aug. 4: "Staff Show."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Through Sept. 1: "Treasure from the Royal Tombs of Ur."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-18, free for ages 2 and under. Free on Wed. from 3 to 5 p.m. and Sun. from 9 a.m. to noon. The "Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology. Through Sept. 2: "Dodos, Trilobites, and Meteorites...Treasures of Nature and Science at Harvard."

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Change & Continuity in North American Indian Cultures"; "Pacific Islands Art and Artifacts"; "Ju/Wasi, Bushmen of the Kalahari, Africa." Through Feb. 1: "Distinguished Casts: Curating Lost Monuments at the Peabody Museum."

— Tozzer Library, 21 Divinity Ave. Ongoing: "The Raven and the Loon: Inuit Prints and Sculptures from the Chauncey C. Nash Collection."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. at noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. July 27-Sept. 15: "Chinese Tomb Figurines from the Collection of Anthony M. Solomon."

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Pyramids and the Sphinx: 100 Years of American Archaeology at Giza."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m.

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

— President's Gallery, Tower Building, 11th Fl. Mon.-Fri., 9 a.m.-5 p.m. Through Sept. 13: "Barry Moser: An Exhibition of Prints, Drawings, & Watercolors."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza."

— Hart Nautical Galleries (617-253-5492), 55 Mass. Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT."

— Media Test Wall (617-253-4400), Whitaker Bldg. No. 56. Open round the clock. Now on view: "Spinning," videos by Spencer Baker, Marco Brambilla, Rico Gatson, Jeroen Kooijmans, Ursula Scherrer, Michael J. Schumacher, Hiroshi Ono, Hussein Chalyan, Marcus Tomlinson, Koki Tanaka, Magnus Wallin, and Bruce Yonemoto.

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

—Wolk Gallery (617-253-7334), 77 Mass. Ave., Room 7-338. Mon.-Fri., 9 a.m.-5 p.m. Through Sept. 20: "Harry Ellenzweig at MIT: A 35-Year Collaborative."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Fri., 9 a.m.-4:30 p.m. Through July 26: "LARGE: Drawings by members of the Montserrat Faculty."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhib

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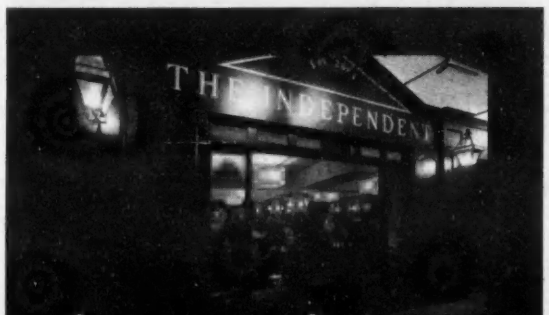

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Metro

Hearty food and delicate desserts in a Cambridge/Paris brasserie

BY ROBERT NADEAU

Despite the tight economy and the war on terrorism, so many new restaurants have opened recently that this column is just catching up with last fall's hot restaurant, Metro. To be fair, Metro opened five months late, after building up anticipation by hiring Amanda Lydon, the chef from the South End's Truc. (Lydon has just announced her plans to leave Metro, however.) Much of that time must have gone into remaking the mod space of the former Cottonwood Café into an imitation of an old-fashioned French brasserie. As French restaurants go, a brasserie ("brewery") is larger and more casual than a bistro. Since the leading French beers come from Alsace-Lorraine, quasi-German food as well as beer would be featured. This combination was an immediate hit in Porter Square, and only when some of the opening buzz dissipated could I get a quick reservation in July.

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Certainly Metro looks like a real brasserie, and it smells rather better. Some of the food is up to bistro level, and the desserts are so fancy as to be almost mismatched. The only (and minor) problems we encountered were with managing the large room: uneven dishes, a service lapse before dessert, and loudness. A Cambridge/Paris brasserie is even louder than a loud New York bar.

Food starts simply and authentically with a basket of white bread and butter. The most impressive appetizer is the escargots ($8.95). Rather than setting up the snails just so in snail shells with special spoons, Metro restores the dish to its peasant origins by putting the garlicky snails among garlicky white beans with a garnish of minced scallions. Not only is this heartier than the traditional restaurant presentation, it also goes better with beer or wine.

Boudin ($6.95) is a dish of sausage, potatoes, and wilted cress and frisée. Pure brasserie, even if the sausage is more or less bratwurst (in the best possible way, of course), and the potatoes were underdone our night. A goat-cheese salad ($6.95) rises above the clichés with a baked crottin (literally, "sheep shit," but actually a typical small, round goat cheese of the Loire valley) to make it lighter, and a very good selection of greens. Salade verte ($5.95) is mostly romaine, with very good grape tomatoes (which have disappeared from other restaurants) and a little too much pepper. Our only weak appetizer was foie gras ($13.95), which was a fine slab but underdone, in a wishy-washy cherry sauce.

The steak frites ($17.95) are a classic brasserie entrée, with enough seasoned, fried shoestring potatoes to fill two or three French truck drivers. The steak is a thick cut of sirloin, rather fancier but not so tasty as the skirt and hanger steaks of French or Bostonian bistros. Bouillabaisse ($21.95) is one of several dishes where the menu aims higher than the concept. It's a very Provençal-style dish, with saffron and anise liqueur in the broth and powerfully garlicky aïoli spread on toasts. The fillings are above average, too: very fresh shrimp, stone-crab claws, scallops, carrots, and a rich white fish I initially took for salmon.

The bright-orange salmon niçoise ($18.95), cut into neat squares and served with narrow French green beans and oven-roasted potatoes, is quite a good job with a familiar platter, but it is trumped by a special on brandade de morue ($15.95). Brandade is somewhere between a pâté and an emulsion, involving olive oil whipped into a paste of salt cod and potatoes. Metro is careful with the codfish, and keeps a good balance with the oil and black pepper as well. So we have a plate of mildly fish-flavored whipped potatoes to spread on toasts, more like an excellent space-age food than a dip. Braised rabbit ($23.95) is a very tasty stew, with plenty of reduction sauce, on a bed of the tiny French du Puy lentils that keep their shape so nicely when cooked.

Metro has a very promising, mostly French wine list, and some excellent beers on tap. The restaurant seems to make a point of serving Cambridge tap water lukewarm, although this may be more about mimicking the French attitude toward drinking water than about trying to sell bottled water or wine.

Desserts are very fine, rather expensive, and somewhat out of scale with the rest of the menu. They would be very odd in a brasserie in France, but we American yuppies want it all — hearty food and delicate desserts together. Typical is the chocolate napoleon ($7.95), a Tinker-Toy-like creation of chocolate phyllo leaves held together with dabs of chocolate mousse. With a spicy cardamom ice cream and a chocolate-covered cherry on the side, it's as delicious as it is precious. Apricot custard ($7.75) is presented in the shells of three fresh apricots, and it is a delicate custard, just touched up with orange-flavored liqueur. Metro also aces sorbets ($6.95) with a subtle coconut (not an easy sorbet), a distinctive lychee, and a good strawberry. These are lightly coated with a green-pineapple sauce and a red-raspberry sauce.

Crème brûlée ($6.95) is a down-the-middle version, no weird fruit flavors, with both a madeleine and a biscotto on the side. Blueberry tart ($8.25), which has to be ordered with dinner, wasn't worth the extra effort because the blueberries weren't tasty enough. But by the time you read this, the berries will be in high season, and the puff pastry won't be wasted.

The look of the place is part of the fun, with dish towels for napkins, signs and posters in French, a mosaic floor, fake Erté statues, and (this is really rather brilliant) artificially distressed mirrors with some of the silvering rubbed off. A young member of our party went off to the bathroom and said, when he returned, that the bathroom was just for "homies." *Hommes*. Not bad, kid. The one problem with the room is that it is really darn loud. Service our weeknight was pretty good, but there was a notable lag between main dishes and dessert. The owners have also done a large brew pub (Commonwealth Fish & Beer) and a large bar-with-good-food (Vox Populi), but seem to be reaching for all that with a Cambridge tone, too. They seem to be succeeding, as *tout le* Cambridge crowded the place all winter and spring; only with the summer pause could an anonymous critic sneak in. ■

PAUL TAGGART

WELCOME TO PARIS: *Porter Square's Metro brings a bit of the City of Lights to Cambridge.*

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dining guide

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

ILLUSTRATIONS BY TONY MILLIONAIRE

Boston

ALLSTON/BRIGHTON

BLUESTONE BISTRO, 1799 Comm Ave, Brighton, (617) 254-8309. $7-$13. Pick your own pizza ingredients (peppers, mushrooms, prosciutto, *walnuts*?), or split a salad and one of the eclectic pasta dishes. The room is small, buzzing, and pretty stylish for Brighton; there's beer on tap, but no bar. Live music on Thurs. and Fri. nights.

CARLO'S CUCINA ITALIANA, 131 Brighton Ave., Brighton, (617) 254-9759. $9-$16 Rising out of "On The Cheap" prices but not losing its pasta-loving soul, Carlo's is best on red sauce, homemade pasta specials, and an unhurried lunch — still a bargain in any language. At dinner, hit the portobello mushroom, dishes with people's names (especially ones with pasta and red sauce), and remember to gesture with your hands a lot. Crowded and informal, but the opposite of grunge.

COMMON GROUND, 85 Harvard Ave., Allston, (617) 783-2071. $5-$12. To go with a good pint of Guinness and nightly music, the kitchen at this Irish-themed bar turns out pub food from burgers to gourmet pizzas — not to mention a mean plate of sweet-potato fries.

OLIVE OYL'S CANTINA, 151 Brighton Ave., Allston, (617) 782-5660. $6-$14. The weird thing is that this restaurant has no liquor, yet is owned by owners of the neighboring Sunset Grill — the microbrew center of Boston. Given that handicap, Olive Oyl's is a genuinely inexpensive Italian-style café with pretty good food, especially the pastas, and the best non-alcoholic beers in town. The most amazing dish we had there was mac-n-cheese, and you could fill out the courses with a good caesar salad and promising cannoli. E-mail us when they lose the vanilla candles.

RANGOLI, 129 Brighton Ave., Allston, (617) 562-0200. $5-$13. Something new to this area: South Indian food (generally spicier, more fried, and more vegetarian than the more familiar North Indian dishes). The dishes are so individualistically flavored that it's like Indian cuisine in Technicolor. Especially the crunchy-sweet samosa-bhel, the satisfying pav bhaji, masala dosa, and idli-sambhar. You can also fall back on the familiar tandoori dishes, vindaloo, chaat, and such.

TASCA, 1612 Comm Ave, (617) 730-8002. $10-$15. Our advice is to stick to tapas (bar snacks) in what looks more like a sit-down dining room than the kind of loud tapas bar Spaniards call a tasca. Good Spanish wine list, so have a fino and some fried calamares, and enjoy.

WONDER BAR, 186 Harvard Ave., Allston, (617) 351-2665. $6-$9. The echt-Allston crowd may never love this outpost of Newbury Street polish, but it's their loss — the former Bunratty's is now a civilized (and cheap) place for a drink and a bite. The food's good (mostly sandwiches and small dinners baked in terra-cotta pots), there's plenty of beer on tap (even though everyone around you is drinking martinis), and there's jazz at night. Warning: you won't get past the doorman in sneakers.

BACK BAY

ARMANI CAFÉ, 214 Newbury St., Boston, (617) 437-0909. $13-$28 (lunch, $7-$15). Elegant room, if you ignore the standing joke of waiters in black pants, black shoes, and black T-shirts. Pretty good Northern Italian food — especially the authentic risottos and the long list of desserts. You will, of course, want to dress up.

BAJA MEXICAN CANTINA, 111 Dartmouth St., Boston, (617) 262-7575. $6-$12. Serves California Mexican food rather than "authentic" Mexican, but does so with spirit and skill. Most authentic Mexican restaurants, after all, don't have Baja's wonderful "ultimate chocolate cake," or its grilled salmon quesadilla, or a heavenly roasted garlic *memela* (close your eyes — it's pizza).

BANGKOK BLUE, 651 Boylston St., Boston, (617) 266-1010. $8-$20. Very good all-around Thai restaurant, with lovely paintings in a duplex space, and often easier to get into than Back Bay neighbors offering half the flavor at three times the price. Good with coconut milk and seafood and dumplings, especially golden triangles, rendang (an Indonesian coconut stew), choo chee fisherman, and a rare Asian dessert that works: Thai custard.

BLUE CAT CAFÉ, 94 Mass Ave, Boston, (617) 247-9922. $9-$17. The latest "restaurant concept" to rotate into this roomy bar-restaurant space (ex–Café Mojo, ex-575) has a jazz motif and the most upscale turntable stand we've ever seen. The action seems to be mostly in the bar, but there's something to be said for eating at the all-booth restaurant, especially if you order the wasabi tuna salad, muffuletta sandwich, or "Southwest style" hanger steak.

BOMBAY CAFÉ, 175 Mass Ave, Boston, (617) 247-0555. $8-$16. A storefront with a good, standard menu, somewhat richer in seafood and fried foods than many, and with enough non-spicy dishes to satisfy parents from Iowa. Anything made with chicken tikka will be good, as will shrimp samosas, stuffed nan, mint paratha, and tandoori shrimp.

BRISTOL LOUNGE, Four Seasons Hotel, 200 Boylston St., Boston, (617) 338-4400. $13-$32. The ground-floor restaurant at the Four Seasons isn't cheap, but it's swanky and quiet and a lot more affordable than Aujourd'hui upstairs — and you get that same gratifyingly slavish Four Seasons service. The lush $14 hamburger is famous for a very good reason, and the fries should be in a textbook.

THE CAPITAL GRILLE, 359 Newbury St., Boston, (617) 262-8900. $17-$35. An upscale steakhouse with aged steaks almost as good as Morton's in a tonier atmosphere. Overpriced wines and underpriced desserts. Stick to the protein (great swordfish, too) and salads, maybe the potatoes.

COTTONWOOD CAFÉ, 222 Berkeley St., Boston, (617) 247-2225. $14-$25 (lunch, $5-$8). Likable, stylish, inauthentic, popular Santa Fe bar with nouvelle NuMex food. Good salads and desserts, fun fusions like "cowboy pot stickers," Rocky Mountain lamb, Norma's Zuni roll.

GRILL 23 AND BAR, 161 Berkeley St., Boston, (617) 542-2255. $22-$36. Heaven for cigar-lovers and carnivores, but fans of general good-food-beyond-steak will find happiness here, too. A handsome, impressive room (and a new second floor), with a sense of Old World luxury.

MARCELLO'S, 272A Newbury St., Boston, (617) 536-1004. $16-$37. Despite the Italian name and appearance, Marcello's is actually a very good Persian restaurant hidden behind a serviceable Italian one. You can order the fried calamari, but don't miss the eggplant appetizer, the two Persian beef stews, or some of the kebabs with fabulously aromatic rice. If you like rosewater, Persian ice cream is for you.

MORTON'S, 1 Exeter Plaza (Boylston at Exeter), Boston, (617) 266-5858. $20-$33. A modern reconstruction of a Chicago steakhouse. One can smoke a cigar without objections (even from us: the ventilation is excellent). Withal, a custom-aged porterhouse steak of unimaginable flavor and tenderness.

THE OTHER SIDE COSMIC CAFÉ, 407 Newbury St., Boston, (617) 536-9477. $3-$6. Bohemian café with cheap West Coast sandwiches (on terrific breads) and fresh juices, including "a dose of wheatgrass juice." Seattle soundtrack.

PARISH CAFÉ, 361 Boylston St., Boston, (617) 247-4777. $9-$17. A bar with sandwiches named after celebrities who can actually cook. Chefs, in fact. Boston's celebrity chefs designed some nifty sandwiches and salads, and a young staff makes them with top-shelf ingredients. And serves them with some interesting American wines and world beers. A conversation-maker for people interested in food.

Q-VIN, 545 Boylston St. (Back Bay), Boston, (617) 375-0545. $10-$40. Uneven Korean, Japanese, and Thai entrées, but no problem with fried appetizers and sushi, and the prefab Italian frozen desserts are a neat surprise.

THAI BASIL, 132 Newbury St., Boston, (617) 424-8424. $8-$16 (lunch, $6-$8). Underground but elegant effort to sell a consistent Thai menu in the Back Bay. Excellent porpia tod (spring rolls), and quality across the board, from the tamarind duck to the pretty-darn-hot "choo chee fisherman."

29 NEWBURY, 29 Newbury St., Boston, (617) 536-0290. $10-$28. New American cuisine served in the kind of low-key but elegant atmosphere you'd expect on lower Newbury Street. Works by local artists hang on the walls; an outdoor café in the warm weather makes for ideal people-watching.

TYPHOON, 725 Boylston St. (Back Bay), Boston, (617) 859-8181. $5-$25. Too many cuisines at a useful range of prices. We think the Vietnamese food is the core of the menu, but some Hong Kong seafood dishes are well made, and the sushi is entirely acceptable. How you fuse is up to you, but you could start with spicy shrimp soup, ruby scallops, a classic Cantonese steamed sea bass, or a cheap vermicelli plate. Dodge the obvious Chinese tourist food, though.

BEACON HILL

ARTU, 89 Charles St., Boston, (617) 227-9023. $9-$23. A stylish, low-key trattoria and roastery with two locations. The Charles Street storefront is the place if you're in the mood for a terrific lamb sandwich, or if one of the nightly specials looks good. The original North End branch is a better spot for a full Italian dinner (longer menu; prices a dollar lower). At both, the food is affordable and consistently flavorful.

ISTANBUL CAFÉ, 37 Bowdoin St., Boston, (617) 227-3434. $3-$16. Tip-top Turkish food in a pleasantly Bohemian semi-basement on the back side of Beacon Hill. Fine appetizers like the fried sigara boreks, a really tasty vegetarian stuffed eggplant, terrific lamb kebab, and better, spicier adana kebab, swell Turkish coffee.

CHARLESTOWN

TANGIERINO, 83 Main St., Charlestown, (617) 242-6009. $17-$24. What is this beautiful Moroccan restaurant doing in Charlestown? Serving a mix of modern and traditional food in three rooms decorated with a similar mix of modern and old-fashioned Maghrebian furniture (all of it for sale!). Don't miss the calamari, the crab cake, the chicken bastilla, the tagine djaj (the chicken comfort dish for all time), or the homemade sorbets. You may need two visits to try all the don't-miss dishes.

CHINATOWN

CHAU CHOW CITY, 52 Beach St., Boston, (617) 426-6266. $6-$16. A vast, somewhat glitzy room at the top of the solid pyramid of Chau Chow seafood restaurants. The new palace is a little more expensive, has a little better service, and opened up with a somewhat conservative dinner menu, though still featuring authentic Swatowese seafood dishes such as clams in black-bean sauce, lobster or crab with ginger and scallion, and spicy fried calamari. Daily dim sum is for the more adventurous.

EAST OCEAN CITY, 25-29 Beach St., Boston, (617) 542-2504/4223. $4-$20. Handsomely decorated Cantonese–Hong Kong restaurant that actually nets a fish from the dining-room tank for your steamed fish. You can taste the difference. Good house-special soup, clams in black-bean sauce, king tou spares, and chow foon as well. Late hours, full liquor license. Dress up a little.

GRAND CHAU CHOW, 41-45 Beach St., Boston, (617) 292-5166. $4-$22. A fancier supplement to the popular Chau Chow Seafood Restaurant across the street, with good versions of every imaginable Chinese dish, but concentrating on Cantonese-style seafood and specialties of the Chau Chow people from Swatow and Southeast Asia. Notice the Swatowese dumpling soup, vinegar dips, grey sole with fried fins and bones, sautéed pea tendrils, and a surprising General Gau's chicken.

IMPERIAL SEAFOOD RESTAURANT, 70 Beach St., Boston, (617) 426-8543. $6-$27. The downstairs of the famous dim sum restaurant, full of big round tables for large groups on medium-celebratory occasions. The best of an overly inclusive menu are the ambitious Cantonese classics: steamed fish; lobster Chinese style; Imperial egg roll; roast duck; clams in black-bean sauce. Lavishly redecorated with live fish and lobster tanks, without losing the rococo, kitschy sense of the thing.

NEW SHANGHAI RESTAURANT, 21 Hudson St., Boston, (617) 338-6688. $8-$17. Chinatown's venerable Szechuan palace refurbished and refocused on Shanghai cold appetizers and soy-based stews. Five-spice beef and duck, crispy scallops with black-pepper sauce, steamed prawns with garlic, whole fish with braised bean curd — a consistently fine meal handsomely served. You could dress up for this.

PEACH FARM RESTAURANT, 4 Tyler St. (Chinatown), Boston, (617) 482-3332. $4-$34. One of the smaller live-tank seafood restaurants in Chinatown, Peach Farm takes advantage by getting everything to the table really fast. Steamed fish and fried anything really benefit, but don't miss the braised chicken hot pot, perhaps the tastiest chicken dish in Boston.

PEKING CUISINE, 10 Tyler St., Boston, (617) 542-5857. $3-$9. Formerly known as China Grove, this family-style restaurant continues in the Mandarin and Szechuan tradition of its predecessor. Serves both standard Chinese fare as well as more adventuresome dishes like scallops with black-pepper sauce and sautéed eel with yellow leeks.

PEOPLE'S CAFETERIA, 21-23 Edinboro St., Boston, (617) 482-7328. $4-$11. Not a real cafeteria, but fewer frills and lower prices than most of the current wave in Chinatown. You could make this your personal chow foon palace, but I'd also feast on lobster in ginger and scallion, clams in black-bean sauce, and salt-and-pepper squid.

COPLEY/PRUDENTIAL

BRASSERIE JO, 120 Huntington Ave. (Colonnade Hotel), Boston, (617) 425-3240. $9-$27. Traditional Parisian bistro flavors with some hearty Alsatian dishes. A clone of a second restaurant by Chicago's Alsatian chef Jean Joho, this is a remarkably useful restaurant for the Colonnade Hotel, the Symphony-Prudential area, and anyone who happens by for breakfast, lunch, dinner, drinks, or a late graze. Unusually for the '90s, the big flavors are in the entrées, such as choucroute garni, coq au vin, and duckling à l'orange, with important cabbage and potato statements on the side.

MARCHÉ MÖVENPICK, 800 Boylston St. (Prudential), Boston, (617) 578-9700. $5-$18. Yikes! If Epcot Center were reincarnated as a restaurant, it might resemble this giant outpost of Swiss megachain Mövenpick. You move among themed food stations with a cafeteria tray, then pick a themed room to eat in. This is more about entertainment (and waiting) than great cooking, so go for the simple things — fresh oysters, fruit smoothies — and the fun, hard-to-find dishes like Swiss sausage and rösti potatoes.

DORCHESTER/MATTAPAN

GALVIN'S HARP AND BARD, 1099 Dorchester Ave., Dorchester, (617) 265-2893. $5-$11. Irish bar with quality meat and potatoes, fried fish, homemade soups, and fine Grape-Nuts custard at prices that you can fit in a draft Bass or Harp. Over the TV, a ticker prints the odds on sporting events.

PIT STOP BARBECUE, 888A Morton St., Dorchester, (617) 436-0485. $4-$16. A tiny building and two-table restaurant built around an exposed brick oven. Basically take-out, and what you want are the exquisite pork ribs, slowly defatted and perfectly balanced between smoky and spicy. The rest is hit or miss. Late hours Thurs. through Sun.

DOWNTOWN/WATERFRONT

AURA, One Seaport Lane (Seaport Hotel), Boston Waterfront, (617) 385-4300. $19-$32. Chef Ed Doyle's food can be handsome, but at these prices, you have a right to expect a perfection that the flavors don't always deliver. And Aura's hotel-lobby setup is clearly more oriented toward conventioneers than natives. Desserts, however, are consistently original and gorgeous.

CALITERRA, 89 Broad St. (in the Wyndham Hotel), Boston, (617) 348-1234. $14-$28. We don't know why the Wyndham Hotel chain decided to put a Cal-Italian dining room only a few blocks from the North End. (Anyone can see why they were willing to spend big on a converted office building two blocks from Quincy Market.) But their risky move can pay off for Boston diners willing to spend French-food money on Italian-style dining with the luxurious tone, fancy ingredients, and spacious setting of a grand dining room. If you can get past the perfect foie gras, have the clam chowder, the roast lamb loin or duck breast, and the hazelnut chocolate frozen zabaglione. Dress up some, although the hotel guests come as they are.

THE CHART HOUSE, 60 Long Wharf, Boston Waterfront, (617) 227-1576. $13-$27. The newly remodeled Chart House is a lot like the old one — big portions of plain seafood and steaks, California wines, great views, free valet parking. A very useful restaurant, and a very good meal if you get a table near the second-floor kitchen and stick with the crab cake, seared scallops, and Hot Chocolate Lava Cake. On weekends, a contented crowd that has dressed up a little to go out.

ECLIPSE, 42 Province St., Second Floor, Boston, (617) 426-3333. A popular business lunch spot trying to revive the downtown dining scene, Eclipse goes off in several food directions. I'd follow the path of upscaled comfort food, pursuing crab cakes, firebrick chicken, the lobster club sandwich, or veal meatloaf, but save room for cranberry cornbread pudding at dessert.

FAJITAS & 'RITAS, 25 West St., Boston, (617) 426-1222. $8-$12. Lively, casual Tex-Mex restaurant and margarita bar. Décor is provided mostly by the customers, who cover the walls with crayon graffiti.

HIBERNIA, 25 Kingston St. (Downtown Crossing), Boston, (617) 292-2333. $12-$18. The Irish theme is so subtle you could miss it at this hip, narrow nightclub/restaurant next to J.J. Foley's. The kitchen, when we visited, had a split personality: the attempts at fusion felt ham-handed, but modified classics were graceful and tasty: beautiful purple-potato salad with smoked-trout pâté, sweet-crusted grilled chicken, and a towering "berry surprise" for dessert. Music and dancing starts at 10 p.m. nightly.

LUCKY'S RESTAURANT, 355A Congress St., Boston Waterfront, (617) 357-5825. $8-$15. Retro bar with semi-retro prices and pretty decent food. The weeknight crowd is digiserfs for drinks and dinner, with lonely guys continuing later in the smoking-side bar. Our picks are the smoked-chicken quesadilla, Bella's meatloaf, and BYO earplugs.

MAISON ROBERT, 45 School St., Boston, (617) 227-3370. $17-$32. Traditional French cuisine with a few contemporary touches. Large portions. This is actually two restaurants in one — a formal dining room upstairs (jacket and tie required) with entrées starting at $17, and a more relaxed and romantic café downstairs.

MANTRA, 52 Temple Place, Boston, (617) 542-8111. $22-$37. Mantra is like an avant-garde restaurant in New York: expensive, fascinating, intellectual, and scandalous. The food, however, is novel and excellent, isolating individual Asian-Indian spices in nouvelle cuisine presentations. Make sure to have some of the tomato-nigella chutney on the "Trans Ethnic Crab Cake," the quinoa upma on the roast-

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taste buds

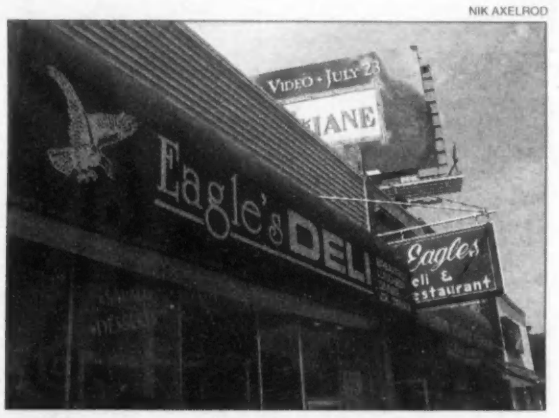
Okay, sure, so Westport isn't exactly T-accessible. But it's summer — the season road trips were made for. So hop in the car and get thee to the Westport Rivers Vineyard and Winery (417 Hixbridge Road, Westport) on August 3 from 1 to 4 p.m., when Paul Delios, executive chef and owner of Paolo's Trattoria, in Charlestown, will be on hand for a chardonnay-celebration benefit. He'll be cooking up a menu including roast-pork-tenderloin ginepro in a juniper-berry-Marsala-wine sauce with sun-dried tomatoes, raisins, and pine nuts. And, of course, chardonnays from around the world will be offered. The event is presented by Trustees of Reservations; sales of the $60 tickets will raise money for the protection of regional agriculture. Call (800) 993-9695.

on the cheap

Eagle's Deli

Classic fare takes flight

NIK AXELROD



With restaurants, the difference between ambiance and character is like the difference between a portrait and a candid yearbook photo: the one captures you at your best, the other gets you just as you are. What Eagle's Deli has is character. For that matter, scratch the snapshot analogy — Eagle's, named for the Boston College mascot, has personality enough for the whole damn yearbook. BC sports paraphernalia — framed jerseys, autographed footballs, and so forth — lines one wall; another is plastered with signed Polaroids of the deli's "student body" — the regulars, from actual students to workmen, grandpas, and grandkids.

Around here, even eating hamburgers involves educational gradations. At the freshman level is the Godzilla Burger ($8.25), a one-pounder topped with four slices of cheese and accompanied by a pound of French fries. Then there's the larger Cowabunga Burger ($14), the still-larger Almost There Burger ($18), and, finally, the rule-the-school Reilly ($25) — three pounds of beef and 12 slices of cheese alongside a whopping five pounds of fries (it's named, according to owner Robert Chiller, for the first of only two men who've ever finished one).

Rest assured, gigantism doesn't afflict the entire menu, which consists mainly of classic blue-plate specials and down-home diner fare: sandwiches, dogs, brisket, ham, and meat loaf, plus all manner of sides — including crumbly, buttery-sweet homemade cornbread — available for a song in the key of $6 to $8. The similarly priced hearty breakfasts, which seem to have an especially large following (no insult intended), combine eggs, toast, bacon, pancakes, and, of course, home fries — glistening, crackling, and appallingly good ($1.50 as a side). For the health-conscious — well, there's nothing for the health-conscious here, but an unexpectedly succulent barbecued-steak-tip salad with olives and peppers ($7.50) makes for good pretending.

Eagle's Deli, located at 1918 Beacon Street, in Brookline, is open Monday through Friday, from 6 a.m. to 9 p.m., on Saturday, from 7 a.m. to 9 p.m., and on Sunday, from 7:30 a.m. to 8 p.m. Hours change during the school year. Call (617) 731-3232.

— Ruth Tobias

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ed monkfish, and the lychee ice cream on the peach soup.

IL PANINO BISTRO, 295 Franklin St., Boston, (617) 338-1000. $12-$24. A bustling, very moderately priced alternative to the fancy dining room upstairs. The food is simple and low in fat, yet based on super-flavorful ingredients. Don't miss anything with arugula, fresh basil, or the other great Italian flavorings.

SILVERTONE, 69 Bromfield St., Boston, (617) 338-7887. $6-$12. This sleek underground bar on funky old Bromfield Street gets kinda packed after work, but the menu is worth a look if you can score a table: cheap, good, no-nonsense takes on homestyle food like meat loaf and steak tips. Also a nice stop for lunch. The wine list is short and gratifyingly uninflated.

THE VAULT, 105 Water St., Boston, (617) 292-9966. $19-$30. The current menu is back to your father's Oldsmobile. Nothing wrong with a conservative menu done well, and some excitement leaks out with the grilled shrimp appetizer, lobster and sweet-pea risotto, special fish dishes, and the chocolate-toffee bread pudding. Or you can always have the "traditional crème brûlée."

WEST STREET GRILLE, 15 West St. (off Tremont St., near Downtown Crossing), Boston, (617) 423-0300. $15-$25 (lunch, $8-$9). Known primarily for its bar scene, this is a credible restaurant as well. The cooking is roughly New American; the building is tall, narrow, and multistoried; and the dining room, upstairs from the after-work bustle, is surprisingly calm.

EAST BOSTON

SANTARPIO'S, 111 Chelsea St., East Boston, (617) 567-9871. $3-$11. One of the classic Boston pizzas, thin crust toasted to a marvelous crisp. And a font of wood-fired, East Boston "barbecue" items — skewers of lamb or sausage served simply with peasant bread and a hot cherry tomato. And that's all there is in a neighborhood bar with a core of boxing fans. Don't knock Boom-Boom Mancini or Vinnie Paz in here.

UNCLE PETE'S HICKORY RIBS, 309-311 Bennington St., East Boston, (617) 569-RIBS. $7-$14. Pete Cucchiara has developed a style of subtle smoked ribs that wins awards against revivalist barbecue, and packs in a working-class clientele in East Boston. Great fried chicken and French fries, but worth a pilgrimage for the "wicked pork ribs" and Asian slaw. The sit-down part is pretty basic, like all great barbecue joints.

THE FENWAY

BANGKOK CITY RESTAURANT, 167 Mass Ave, Boston, (617) 266-8584. $7-$14 (lunch, $5-$6). The fourth Thai restaurant within blocks of Symphony Hall, but the nearest to Berklee, with a fine list of vegetarian items, including fooled-me spring rolls. Elegant, uncrowded, and the food is beautifully presented. Omnivores go for shrimp mermaid, garlic fish, and beef jungle.

LONGHORN STEAKHOUSE, 401 Park Drive, Boston Fenway, (617) 247-9199. $6-$19. Serviceable steakhouse near Fenway Park, if you stick with the T-bone and its relatives, the burgers, the "Texas Tonion," or (surprisingly) the chicken tenders and the (trust us) fried cheesecake. Yes, it's a chain, but new enough to Boston for some novelty. Excellent margaritas will get you over any gopher holes in the menu.

SORENTO'S ITALIAN GOURMET, 86 Peterborough St., Boston, (617) 424-7070. $8.50-$19. A (somewhat yuppie) neighborhood pizza parlor with food better than most "Northern Italian" cafés. The secret: a short list of top ingredients worked into al dente pastas, delectable calzones and pizzas, and a couple of creamy sauces.

STARS ON HUNTINGTON, 393 Huntington Ave., Boston, (617) 536-3232. $13-$19. A very '50s/'90s design with both diner food and surprisingly good bistro food, attracting an equally bipolar crowd of 20-something/50-somethings, Symphony-goers and young couples. Dress up, dress down, watch football on big flat screens or feel cool and postmodern in the windows. The best food was expensive entrees of steak and swordfish.

WOODY'S GRILL & TAP, 58 Hemenway St., Boston, (617) 375-9663. $6-$12. A wood-burning oven turns out pretty tasty pizza in the middle of a college neighborhood. Try combos like clam and bacon, sausage and goat cheese, or "Greek" (feta, black olives, and arugula). It's all pretty cheap, too.

JAMAICA PLAIN

JAMES'S GATE, 5-11 McBride St., Jamaica Plain, (617) 983-2000. $6-$20. Joining Matt Murphy's on the short list of Boston's Irish bars with great food, James's Gate treats a mixed-age, informal crowd to updated Irish pub classics (like shepherd's pie) and truly impressive contemporary cuisine. Don't miss the steamed mussels or the "veggie quesadilla," which involves caramelized shallots, spinach, and goat cheese.

JP SEAFOOD CAFÉ, 730 Centre St., Jamaica Plain, (617) 983-5177. $10-$24 (lunch, $7-$9). A neighborhood sushi bar and Korean-Japanese restaurant that started out as part of an established fish store, so you know everything will be terrific. And it is, especially dumplings, scallion pancakes, stir-fries loaded with vegetables, teriyaki and tempura, and an excellent bibimbop. And did I mention top-quality sushi?

EL ORIENTAL, 416 Centre St. (Hyde Sq.), Jamaica Plain, (617) 524-6464. $5-$11. The orient in question is Eastern Cuba, inspiring amazing soups, Cubano sandwiches, and red-beans-and-rice to rank with any. Fierce chocolate batido, too. A neat little luncheonette to help us forget the loss of the Española across the street.

SAGLA, 3381 Washington Street, Jamaica Plain, (617) 522-9229. $7-$11. Run by a cooperative of Eritrean women, Sagla has excellent, not-all-spicy dishes, including quite a few for vegetarians. Eritrean food, like that of neighboring Ethiopia, is eaten by hand with sourdough pancakes (or forks if you ask.) Sagla is a plain-looking luncheonette, but clean and cheap, for such unusual and delectable food.

SEVEN ONE ONE GRILL, 711 Centre St., Jamaica Plain, (617) 522-1217/1221. $7-$14. A neighborhood jewel worth a pilgrimage from elsewhere for some unusual dishes, our picks being the fried spring rolls, coconut chicken laced with galangal, and fried bananas a la mode.

TACOS EL CHARRO, 349 Centre St., Jamaica Plain, (617) 524-3435. $2-$12. Mexican food served with an authentically large quantity of beans, rice, starch … check out the spicy shrimp, tripe soup, and soulful burritos and tacos. Walls covered with mariachi photos.

NORTH END

ALLORO, 351 Hanover St., Boston, (617) 523-9268. $12-$25. Simple, inspired dishes, in a tiny storefront restaurant. No frills — just intensely personal service and truly outstanding food. Cash only. Menu changes daily.

ARTÚ, 6 Prince St., Boston, (617) 742-4336. $7-$14. Stylish, inexpensive trattoria and rotisserie. See listing under Beacon Hill.

CAFÉ RAVELLO, 48-50 Salem St. (corner Cross Street), Boston, (617) 723-5182. $8-$16. Best use yet for this airy second-floor space with a view, unfortunately still a view of the expressway more than the downtown skyline. Some North Italian food done well, such as the appetizer of grilled shrimp with white beans, but a really good tomato sauce is the basis for several successes. No desserts.

LIMONCELLO, 190 North Street, Boston North End, (617) 523-4480. $10-$28. Limoncello strains to go touristy by day and lavish by night. In between is a pretty good Calabrese kitchen that does very nice things with homemade pasta, scallops, Chilean sea bass, and seasonal salads. If you order with enthusiasm, they may ply you with the eponymous liqueur, a fabulous essence of lemon peel.

MAMMA MARIA, 3 North Sq., Boston, (617) 523-0077. $18-$32. Multi-level, candlelit spot with pink tablecloths and fresh flowers on the tables. Seasonal menu, with an emphasis on the innovative.

MONICA'S, 143 Richmond St., Boston, (617) 227-0311. $12-$20. A larger space for this Argentine-Italian family-owned restaurant featuring very nice antipasti and grilled vegetables, homemade pastas, and excellent wines. The food is up to date, but the spirit is something more like the old red-sauce North End.

RESTAURANT POMODORO, 319 Hanover St., Boston, (617) 367-4348. $14-$17. A few-frills storefront offering savory, almost overwhelming platters. The action is in the daily specials, but watch for the red meat, risotto with lamb sausage, anything with fritters, and the roast-vegetable salad. They take reservations but use the nearby cafés when tables aren't ready. No desserts, so it's back to the cafés. No problem.

TERRAMIA, 98 Salem St., Boston, (617) 523-3112. $9-$24. A tiny spot with beamed ceiling, terra-cotta floor, and stucco walls. Comforting but creative Italian cuisine — inventive but not wild. Impeccable seafood, especially the swordfish dishes, which are like air.

SOUTH END

ANCHOVIES, 433 Columbus Ave., Boston, (617) 266-5068. $5-$10. A lively neighborhood bar whipping up pizzas, calzones, and fresh pasta. Terrific value — when you can find a booth.

CAFFE UMBRA, 1395 Washington St., Boston, (617) 867-0707. $14-$23. In the shadow of the Cathedral of the Holy Cross, Caffè Umbra is about the last place we'd expect a trendy bistro, but veteran chef Laura Brennan quickly drew crowds for a menu of French-inflected specialties with lively flavors. The vegetable aioli, skate wings, and coffee pot de crème are sure to be widely imitated.

CLAREMONT CAFÉ, 535 Columbus Ave., Boston, (617) 247-9001. $14-$22 (lunch, $6-$10). A fresh café that suits the South End, with informal service and a touch of bohemia in the decor. The food is serious enough to suit anyone, with fine soups, unusual salads, deliciously garnished entrées, and knockout desserts.

CLERYS ON COLUMBUS, 331 Columbus Avenue, Boston South End, (617) 262-9874. $9-$15. Not really a bistro, but a kind of smoke-free quiet area set off from the popular bar, with kind of brushed-up bar food, including excellent coconut shrimp, grilled shrimp, seared shrimp, and homemade pastas. The front windows open to the street in warm weather, so dress pretty and banter with the passing crowd.

THE DELUX CAFÉ & LOUNGE, 100 Chandler St., Boston, (617) 338-5258. $5-$10. The perfect, five-star, not-a-false-note postmodern café-bar for people in their 20s. Deceptively simple great food and openhearted, sincere cool make this a great visit for anyone else. Wall art and music superbly evoke the '50s-'90s connection.

GEOFFREY'S CAFÉ-BAR, 160 Commonwealth Ave., Boston, (617) 266-1122. $6-$16. Reliable bistro food at most un-Parisian prices. A younger bohemian crowd has noticed, and they can eat remarkably well if they stick to the spicy grilled shrimp, pastas, Brazilian steak sandwich, beef bourguignon, and large desserts.

GRILLFISH, 162 Columbus Ave, Boston, (617) 357-1620. $8-$21. Not hard to guess what you want to order. Grilled fish of many species are excellent, with very complementary sauces. Fried calamari are neither grilled nor fish, but they are great, too. Loud bar/dating atmosphere, but the informality and friendly staff make everyone comfortable.

ICARUS, 3 Appleton St., Boston, (617) 426-1790. $21-$30. A longtime favorite that's held its own. American ingredients with flair in a romantic, festive environment. Try the polenta with wild mushrooms, grilled shrimp with mango-jalapeño sorbet, and venison with juniper, black pepper, and cranberries. Great comfort food, elegantly prepared.

MING'S CAFÉ, 160 East Berkeley St., Boston, (617) 338-8330. $6-$9. One of the cheapest Cantonese restaurants in outer Chinatown, and paradoxically one of the best. And it has its own parking. Closes in mid-evening, though, so come early.

ON THE PARK, 1 Union Park, Boston, (617) 426-0982. $15-$20. A cut-rate (like halfsies) version of the stylish restaurants a few blocks away. You can eat pretty well with careful attention to the blackboard specials and quasi-French country dishes like confit of duck leg, terrine of vegetables, and vegetarian cassoulet.

THAI VILLAGE, 592 Tremont St., Boston, (617) 536-6548. $8-$14 (lunch, $5-$6). Small, high-quality Thai room contests South End's restaurant row with plenty of spice and some innovative dishes like fried sweet-potato sticks, mussel pancakes, and excellent seafood salad. Solid standards (coconut chicken soup, hot-and-sour soup, pad Thai), though the curries are a lot alike.

THEATER DISTRICT

LEGAL SEA FOODS, 26 Park Plaza, Boston, (617) 426-4444. $12-$46. This Legal Sea Foods location is the most mod, almost a giant trendy bistro with really good food. Leaving the Park Plaza Hotel gave them a chance to upgrade the kitchen and dining rooms with a complete remake of the former Benihana. Wood-grilled seafood is still the most amazing thing on the ever-expanding menu, which includes a few Caribbean dishes from the lamented Legal C Bar.

MCCORMICK & SCHMICK'S, 34 Columbus Ave (Park Plaza Hotel), Boston Park Square, (617) 482-3999. $15-$28. The Park Plaza's revenge on the departing Legal Sea Foods is this upscale fish-house chain out of Portland. It doesn't exceed Legal's at what Legal's does best, but it does offer more restaurant-like desserts, vegetables, sauces, bar specialties, and a cool selection of airmail oysters. It's much posher and somewhat more expensive than Legal's, too.

P.F. CHANG'S, 8 Park Plaza (Transportation Bldg.), Boston, (617) 573-0821. $9-$18. Hey, it's a chain, and some of the food isn't really Chinese. Stick carefully to dumplings, seafood, salads, and the chocolate torte (!), and you'll want to visit all 25 other branches. Another tip might be to follow Shanghai specialties like the red-sauced wontons and lemon scallops.

Cambridge

CENTRAL SQUARE

GREEN STREET GRILL, 280 Green St., Cambridge, (617) 876-1655. $14-$20. (Mondays $9.95 for limited menu with live music starting after 10 p.m.) Hot Caribbean tastes in a gritty Soho-style bar. Not for the faint of heart or timid of palate.

MARY CHUNG RESTAURANT, 464 Mass Ave, Cambridge, (617) 864-1991. $5-$10 (lunch, $4-$5). A revival of the last really good '70s-'80s Mandarin-Szechuan restaurant of Central Square, complete with the same superior Peking raviolis, suan la chow show, chicken velvet, and dun dun noodles, and the same techno-nerd customers crowding in to get them.

MIDDLE EAST CAFÉ, 472 and 480 Mass Ave, Cambridge, (617) 354-8238. $8-$12 (lunch, $4-$6). One of the more explicitly Arabic restaurants in the area, with a distinctly Lebanese menu. Strong on the kibbees; excellent beer selection.

PU PU HOT POT, 907 Main St., Cambridge, (617) 491-6636. $5-$13. Despite the name and modest size, a very fine Mandarin-Szechuan restaurant with a Taiwanese emphasis on deep frying and good lists of vegetarian specialties and Shanghai cold appetizers. Don't miss the big noodle soups, vegetable tempura, orange-flavor chicken, strange-flavor shrimp, or the "Pu Pu scallion doughnuts," which take scallion pancakes to a whole new dimension.

ROYAL INDIA, 313 Mass Ave, Cambridge, (617) 491-8333. $5-$12. There's no real proof that the typical Punjabi menu here is inferior, but everyone goes for Bengali specialties like the aloo bhate (spicy hash-brown potatoes), kasha mangsho (goat in onion gravy), chingrir malaikari (shrimp in coconut cream), and coppi pakoras (spicy cauliflower fritters). One hidden treasure is the egg-lemony chicken soup.

EAST CAMBRIDGE

ATASCA, 279A Broadway, Cambridge, (617) 354-4355. $13-$26. A warm, friendly restaurant, with big butcher-block tables, that makes a great case for the underappreciated food of Portugal. Order a couple bottles of vinho verde and enjoy the chopped-octopus salad and am ijoas na cataplana — clams in a traditional copper steamer. Check out the larger Hampshire Street location.

HARVARD SQUARE

BOMBAY CLUB, 57 JFK St. (Galleria Mall), Cambridge, (617) 661-8100. $9-$15 (buffet lunch, $5.95). Inching above Boston standards, Bombay Club offers a familiar menu in unfamiliarly airy, contemporary surroundings. The divine is in the little things, like the buttering of mint chutney in the cheesii pakoras, the distinctive spicing in the vegetarian curries, the texture and charcoal flavor of the reshmi kabab. Good breads.

CHEZ HENRI, One Shepard St., Cambridge, (617) 354-8990. $17-$22. A classic French bistro with a Cuban flair: loud, casual, warm, and nourishing. Try the steamed mussels in creamy saffron broth, blanquette de veau on egg noodles, steak frite with sofrito and fries, trout à la meunière, lemon hazelnut tartlette. Cuban bar food is available until midnight, Fridays through Saturdays.

FIRE & ICE, 50 Church St., Cambridge, (617) 547-9007. $13.75.- Fast, fun, and flexible. Fire & Ice crosses Benihana with a salad bar, so you mix and match ingredients and sauces for a stir-fry on their eight-foot circular open griddle. As long as you remember that too much variety cancels out the flavors, you can eat well and as much as you want. Loud, youngish tone does not disguise the "ice" — drinks and beers — side of the equation.

HENRIETTA'S TABLE, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5005. $12-$20. Freshness is the theme here, with a farm stand built right into the decor. Chefs visible in an open kitchen prepare down-home, cozy country fare, as well as simple but inspired Continental cuisine and fresh-baked desserts. Impressive, if pricey ($42 per person), Sunday brunch.

HOUSE OF BLUES, 96 Winthrop St., Cambridge, (617) 491-2583. $6-$20. Excellent service and Southern menu are mainstays in an environment filled with great music and a remarkable collection of folk art. Live music Sunday through Wednesday at 9 p.m. and Thursday through Saturday at 10 p.m.

JOHN HARVARD'S BREW HOUSE, 33 Dunster St., Cambridge, (617) 868-3585. $6-$17. Try all the ales (brewed right here) on the Bard's Sampler, then split a romantic pint of the winner, likely the toasty Irish Export Stout. Food is actually very good — homemade chowders, their signature chicken pot pie, grilled meatloaf, and stout mudslide pie.

REDLINE, 59 JFK St., Cambridge, (617) 491-9851. $13-$20. It used to be a sports bar, and is supposed to be a bistro, but I think this menu is going to fly as a pub with a number of beers on draft and food at its best when hearty, as in the crab cakes, "grilled New Yorker," and bread pudding or lemon squares for dessert.

SANDRINE'S BISTRO, 8 Holyoke St., Cambridge, (617) 497-5300. $15-$29. Pretty serious and beautifully composed food, especially for something called a bistro, but the dedication to the food of Alsace ensures that soups and entrées will have hearty, bistro-like flavors. And then there's the signature pizza-like flammekueche, loaded with onions and smoked bacon. Fabulously composed desserts.

INMAN SQUARE

AKBAR INDIA RESTAURANT, 1248-50 Cambridge St., Cambridge, (617) 497-6548. $7-$15 (lunch, $5-$7). The usual Indian menu, plus some valuably different South Indian small plates, such as masala dosai. Try the pastry-wrapped samosas, the oddly spiced aloo bada and dahi vada, the mint-coriander chutney, garlic nan, and any of the tandoori dishes.

CAFÉ CHINA, 1245 Cambridge St., Cambridge, (617) 868-4300. $8-$14. A small, elegant restaurant characterized by contemporary Chinese cuisine, decor, and ambiance. Jazz background music, extensive beer and wine list, and homemade fortune cookies dipped in dark chocolate.

MAGNOLIAS, 1193 Cambridge St., Cambridge, (617) 576-1971. $10-$21. The Cajun food is still the best. Wider Southern menu takes in fried green tomatoes, super Key lime pie. Portobello mushrooms and informal tone are strictly from Cambridge.

S&S DELI, 1334 Cambridge St., Cambridge, (617) 354-0620. $6-$13. You can get a bit of everything here — traditional deli food to innovative entrées to desserts. Great burgers and omelets; popular for weekend brunch.

KENDALL SQUARE/MIT

MANHATTAN SAMMY'S, 1 Kendall Sq., Cambridge, (617) 252-0044. $4-$10 (breakfast, $3-$7). Remarkably haimische flavors in a Tech Square deli, including real steamed pastrami, as well as handsome salads and yuppie sodas. Loud enough for the kishke to taste right, quiet enough to discuss network software.

RHYTHM & SPICE, 315 Mass Ave, Cambridge, (617) 497-0977. $9-$14. A lively, hip tribute to the English-speaking Caribbean with a reggae/soca beat, a beachy tone, warm staff, and excellent food. Try the gundy, festivals, escoviched fish, the coffee, and staying late for the dancing.

ROYAL EAST, 782-792 Main St., Cambridge, (617) 661-1660. $6-$13. A roomy and remarkably inexpensive pair of dining rooms, with a lot of Asian family business. Order what you see on their tables, such as Cantonese-style seasonal vegetables and seafood, but don't miss anything green on the whiteboards.

THAI'S, 1 Kendall Sq. (Building 300), Cambridge, (617) 577-8668. $9-$16 (lunch, $6-$8). Lovely, elegant, uncrowded place with tuxedoed servers — and you can still get delectable Thai (and some Vietnamese) food. Great fried appetizers and unusual grilled flavor in the Vietnamese shrimp-asparagus roll and grilled meats with lemongrass. Also, credibly hot jumbo shrimp chee and a generous pad Thai.

taste buds

We fêted her when she left town for the West Coast; now it's time to celebrate Julia Child again, this time in honor of the iconic chef's 90th birthday. Hamersley's Bistro (553 Tremont Street, Boston) is one of 20 restaurants in the country invited to participate in the International Association of Culinary Professionals Foundation event. Participating restaurants will create a special dinner inspired by Child's recipes or recommendations. Hamersley's' "In Celebration of Julia" party, scheduled for August 1 at 7 p.m., will incorporate native New England lobster into each course — with the exception, fortunately, of dessert. Tickets for the five-course dinner cost $120; proceeds benefit the Julia Child Endowment Fund. Call (617) 423-2700.

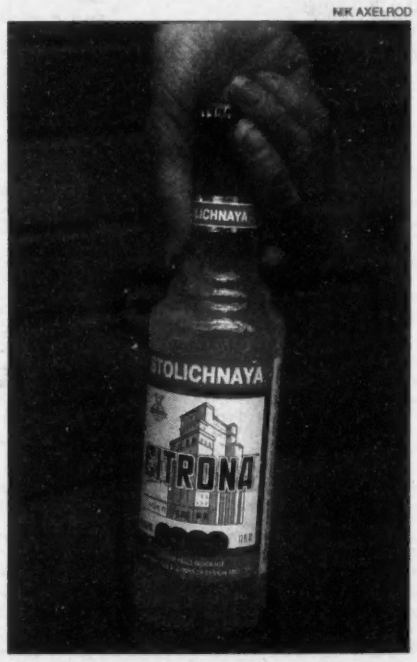
sipping

Malt beverages

A summer malternative

Remember those Bartles & Jaymes ads that used to monopolize airtime on summer television? They featured the two namesakes kicking back on the porch, sipping wine coolers, and watching the clouds go by. Well, it turns out that those good ol' boys were the pioneers of the summer sugar-buzz movement. These days the major brewers and distillers are competing for your taste buds, churning out refreshing beverages faster than you can say, "Thank you for your support." And while the new drinks have slicker promotion, the objective remains the same: to add a touch of sweetness to the tipsy.

NIK AXELROD



Some of the latest fruit-flavored beverages include Cherry Vibe and three variations on the Sublime: Tangerine, Raspberry, and Blue Ice. Cherry Vibe, a Zima product, is surprisingly good, with moderate sweetness and a pleasing aftertaste. The Raspberry Sublime has a nice raspberry-soda flavor, but a sour finish. The Tangerine tastes overly sweet; the Blue Ice is only for those who love cotton candy.

The lemonade/iced-tea derivatives include Sublime and Mike's Hard Lemonade, along with Mike's Twisted Tea. Mike's Hard is smooth and soft, with a slight ginger flavor. The Sublime version tastes like, well, lemonade. The Twisted Tea is harder to swallow; the cheap-vodka taste is acceptable if you like shots of cheap vodka, but 12 ounces of the stuff (never mind a six-pack) is another story.

Finally, there are rum and other vodka drinks, including Smirnoff Ice, Bacardi Silver, Skyy Blue, Stolichnaya Citrona, and Captain Morgan Gold. The best of the bunch are Citrona, which tastes of orange, grapefruit, and lemon, and Skyy Blue, with its nice lemon-lime flavor — though it's lacking in punch due to an absence of carbonation.

The pace of the summer malternative market continues to quicken. Fruity combinations are flooding stores in an onslaught that would leave even Bartles and Jaymes tongue-tied. But don't be fooled by liquor-store coolers filled with pleasing colors. Be sure to remember the composure of the old pioneers, and choose wisely.

Available at local liquor stores for $6.50–$8.99 for a six-pack.

— Rob Quintiliani

PORTER SQUARE

CHANGSHO, 1712 Mass Ave, Cambridge, (617) 547-6565. $9-$20 ($8.50 lunch buffet). An elegant survivor from the great days of Cambridge Szechuan restaurants, especially if you stick with Cantonese-style seafood and vegetables, salt-and-pepper calamari, steamed Chilean sea bass with ginger and scallion, and whatever the white-board specials indicate.

CHRISTOPHER'S, 1920 Mass Ave, Cambridge, (617) 876-9180. $6-$15. Serves Southwestern and Tex-Mex food, as well as sandwiches, burgers, and salads. A popular neighborhood hangout and a pleasant place to linger over a beer or coffee and dessert.

PORTERHOUSE CAFÉ, 2046 Mass Ave, Cambridge, (617) 354-9793. $8-$14. Texas heaven. Food is heavily smoked, Texas style, so start with the pulled chicken and various beef components. Hot barbecue sauces. Great fries. Meatphobes can eat the grilled fish.

Brookline

BOMBAY BISTRO, 1353 Beacon St. (Coolidge Corner), Brookline, (617) 734-2879. $8-$14. A new, modern look in Indian restaurants makes this one suddenly popular amid the Szechuan fans of Brookline. Well-executed dishes off the familiar Punjabi menu, with some new ones to this market: chicken or seafood xacuti with tamarind-coconut curry, and a Peshawari nan with coconut and raisins. You can even dress up a little.

CAFÉ ST. PETERSBURG, 236 Washington St. (Brookline Village), (617) 277-7100. $9-$19 (lunch, $4-$7). A serious, elegant, small Russian restaurant, featuring cool, neoclassical renditions of flavorful Russian dishes. Nothing sloppy about the borscht here, nor the blini, the pozharski cutlet, or chicken tabaka. A lot of neat vegetarian surprises, like beet cutlets, vegetarian stuffed cabbage with raisins, and a great venigret beet-potato salad. Waiters wear tuxedos even at lunch.

FAJITAS & 'RITAS, 48 Boylston St. (Rte. 9), Brookline, (617) 566-1222. $5-$12. Lively, casual Tex-Mex restaurant and margarita bar.

KHAO SARN CUISINE, 250 Harvard Ave. (Coolidge Corner), Brookline, (617) 566-7200. $8-$15. The usual classy Thai restaurant with modern decor, excellent service, and very modest prices, but set apart by some serious regional cuisine from Northern Thailand. Don't miss the Miang Kum appetizer, little jewels of flavor you roll up in a spinach leaf and pop into your mouth. And don't be afraid of the mousse-like Haw Mook salmon steamed in banana leaves, the stuffed omelet, or the tamarind duck. And definitely let the server sell you the fresh mango with sticky rice for dessert!

KIYOSHI SUSHI HOUSE, 398 Harvard St. (Coolidge Corner), Brookline, (617) 232-5800, 739-8679. $6-$10. Authentic addition to the several small sushi palaces along Harvard Street and Harvard Avenue. Unusual sushi include marinated vegetables, but one should not miss the noodle soups. Soundtrack of '50s jazz.

MATT MURPHY'S, 14 Harvard St., (Brookline Village), (617) 232-0188. $6-$16. Real Irish pub with good food. Actually rather good Irish food at that. Very bizarre, but everyone else is too busy enjoying to make much of the situation. Insanely large portions, too. Don't miss anything with the French fries and homemade ketchup, the various savory pies, soups, salads — really, anything.

NIKO'S RESTAURANT, 187 Harvard St. (Coolidge Corner), Brookline, (617) 277-2999. $4-$14. A rare find: actual Greek food at Greek prices and plenty of it. Dips like ultra-garlicky skordalia and subtle taramasalata. Cheap, huge spinach pies, gyro sandwiches. Full-flavored meatballs, stuffed grape leaves, roast lamb, and real mashed potatoes. Very decent fried chicken for the kids. Small but sincere.

OISHI, 612 Hammond St., Chestnut Hill, Brookline, (617) 277-7888. $11-$17. The jewel box of advanced sushi, with special items named after customers, served on a small sushi bar and single table. I'd make a rule always to eat in restaurants where the kitchen is bigger than the dining space, if I knew of any others.

PHO LEMONGRASS, 239 Harvard St. (Coolidge Corner), Brookline, (617) 731-8600. $6-$25. A pretty and lively place bringing good Vietnamese food to Brookline, especially the pho chicken soup, fried appetizers, vermicelli plates, and "lemongrass tofu." Have a smoothie for dessert, or walk up to JP Licks.

RUBIN'S KOSHER RESTAURANT, 500 Harvard St. (JFK Crossing), Brookline, (617) 566-6761. $5-$12.50. The only Boston kosher restaurant that vies with the better Manhattan delis in the all-important pastrami category. Warm, non-exclusionary atmosphere. The only problem is, 30 days later you're hungry again.

SHALOM HUNAN, 92 Harvard St. (Brookline Village), Brookline, (617) 731-9778. $7-$20. Glatt kosher attempts at the classic dishes of pork-loving China, succeeding perfectly with the steamed sea bass, and pretty well with pan-fried dumplings, mu shu veal, and General Tso's chicken. Nice service and chocolate cake for dessert offset a somewhat sweet-and-bland palate.

SICHUAN GARDEN, 295 Washington St., Brookline, (617) 734-1870. $7-$20. Serious Szechuan menu in a very pleasant room. Not everything is great, but the Sichuan pork dumpling with roasted chili vinaigrette, ma pau tofu, sautéed stringbeans and "camphur smoked duck" certainly are. One of the most regionally focused Chinese restaurants around, on what is still a lot of people's favorite region.

YOKOHAMA, 238 Washington St., Brookline Village, (617) 734-6466. $9-$25 (lunch, $7-$9). Small jewel box of a Japanese restaurant, with some good Korean dishes as well. Wide selection of appetizers and sushi, generous entrées of tempura, noodle soups, and teriyaki. Don't miss the "stone pot bibim-bap" or the combo tempura.

Newton

APPETITO, 761 Beacon St. (Newton Centre), Newton, (617) 244-9881. $10-$19. Wildly popular, no-reservation café-bar with good Italian food and an interesting undertone of what used to be called "Continental." People dress informally, but eat nicely arranged salads and antipasti, al dente pasta, grilled specialties with real whipped potatoes, tortes, and tarts.

JOHNNY'S LUNCHEONETTE, 30 Langley Rd. (Newton Centre), Newton, (617) 527-3223. $5-$12. Too many concepts — '50s diner, postmodern revival, Jewish deli, kid-friendly — but the good food makes a certain sense of it. I especially recommend the Jewish-identified stuff like matzah-ball soup, Reuben sandwiches, and kosher-style hot dogs. Only Interdisciplinary thing is the wall art; otherwise good attitude, tasteful even.

LE SOIR BISTRO, 51 Lincoln St., Newton Highlands, (617) 965-3100. $19-$29. Le Soir is supposed to be a bistro, but the flavors, service, and prices all say French restaurant, and a mighty fine one. The rooms are small enough to dress informally, but the quality of the food makes it fun to dress up for the occasion. We were knocked out by the winter vegetable salad, monkfish, and cobbler for dessert, but you won't go wrong here, especially with salads and pastry. For example, the "rabbit pot pie" would be something with pastry.

PAPA RAZZI, 199 Boylston St. (Chestnut Hill Mall), Newton, (617) 527-6600. $9-$20 (lunch, $5-$11). A modestly priced restaurant serving particularly good salads, al dente pastas, and pizzas. Also look for veal dishes and Tuscan sausage.

PICCOLA LUNA, 108 Oak St. (Newton Upper Falls), Newton, (617) 630-9569. $14-$16. Formerly Moon Woman Café. A little place with a big menu, Mediterranean (and some Parisian) dishes with flavor, texture, and real heart. Hard to find, but a find. Closed until evening.

SABRA, 45 Union St. (Newton Centre), Newton, (617) 964-9275. $5-$15. A typical Israeli/Middle East restaurant with an outstanding luncheon buffet ($6.95). Invest heavily in the rice-and-lentil dardara, eggplant moussaka, tabouleh, spicy hummus, and such. On the meat side of the menu, a cute trick of spicing the shwarma like pastrami, with coriander seed and mustard.

SOL AZTECA, 75 Union St. (Newton Centre), Newton, (617) 964-0920. $12-$18. The area's best Mexican restaurant, admittedly not a very competitive honor, has a beautifully decorated branch in Newton Centre. No dilution in such classics as the grilled shrimp in cilantro sauce, puero en adobo, and evident improvement in standard Mexican items like chicken enchiladas. Mexican coffee with cloves and a homemade cheesecake.

Somerville

EAT, 253 Washington St., Somerville, (617) 776-2889. $13-$19. More homey than haute, this Union Square hole-in-the-wall is at its best with modern takes on American faves like pork chops, catfish, and pear crisp. A pleasant, parlorlike room fills up with neighbors who like the friendly vibe and the owner, Charlie, who circulates around the tables checking in on everyone's dinner.

THE INDEPENDENT, 75 Union Square, Somerville, (617) 440-6021. $15-$23. It looks like an Irish pub, and the servers have the right lilt, but the kitchen is into adapting the French classics to seasonal produce. Have an appetizer soup, the grilled local squid with chickpea fries, seared scallops, and any dessert with ice cream. If the wine list doesn't interest you, there are 12 beers on tap. The initial crowd was very young, but interested in serious dining.

JOHNNY D'S UPTOWN RESTAURANT, 17 Holland St. (Davis Square), Somerville, (617) 776-2004. $6-$14. Where else can you eat inventive, healthy food while sipping draft microbrews and listening to Luther "Guitar Jr." Johnson? Try the conch fritters with sweet-potato fries, maverick grits, vegetarian dishes, anything Southern.

JOSHUA TREE, 256 Elm St. (Davis Square), Somerville, (617) 623-9910. $9-$15. It's in Davis Square, but it's designed like a downtown trendster bar, with industrial steel trim and waiters in black T-shirts. The menu is mostly by-the-numbers bar food and Mexican stuff, but it does have its moments: terrific pinto beans; a "mojo roast pork loin" that got our mojo going. Thirty-two beers on tap.

MACONDO LATIN GRILL AND BAR, 70 Union Sq., Somerville, (617) 616-1411. $16-$19. Macondo is the village of Gabriel Garcia Marquez's magical realist novels, and chef Paul Sussman spins and blends Latin American food, sometimes quite magically. His best work goes into the rotating bocadillos (like a mixed antipasto) appetizer, fried chicken and skirt steak entrées, and wonderful quasi-tropical desserts. To turn a Somerville grotto into an Andean mansion, now there's magical realism.

Out of Town

CAFÉ MISONO AND SUSHI BAR, 669 V.F.W. Parkway-Rte. 1 (Chestnut Hill Village), West Roxbury, (617) 325-9919. $10-$16. A rare West Roxbury claimant to culinary attention, Misono shows that a Japanese-Korean menu can be workable, even lively, in the provinces. A small pretty place with a diverse clientele, but seek out the udon noodle soups, dumplings, anything fried, and spicy Korean dishes like stir-fried calamari.

DELFINO, 754 South St., Roslindale, (617) 327-8359. $11-$18. Joining Gusto in Roslindale Square is another Italian place equally comfortable with family favorites and chefly specials. You may be most amazed in the middle of the meal, with the fried calamari in a salad of field greens, the meltingly delicious pappardelle with grilled shrimp, and poached pears with a dash of honey. Delfino not only tastes like a combination of the North and South Ends; it looks like it as well.

EQUINOX GRILL, 61 Worcester Rd. (Rte. 9), Framingham, (508) 650-8887. $8-$18. Free parking and great wine by the glass start your evening $35 cheaper at this excellent Natick bistro. The only thing suburban about it: the dining room is quiet. You don't even have to dress up. Ex-Abe & Louie's owner/chef Jeff Evans has some terrific steaks and chops, a lovely seafood risotto, and some trick moves with desserts.

FLORA, 190 Mass Ave, East Arlington, (781) 641-1664. $16-$22 (brunch, $6-$13). Located in a renovated bank, the solo project of journeyman chef Bob Sargent is strong on grillwork and full of catchy touches, like the arugula-fennel-calamari salad, and the intensely garlicked escarole under the leg of lamb.

HARRY'S RESTAURANT, 149 Turnpike Rd. (Route 9), Westborough, (508) 366-8302. $4-$18. Harry's combines the virtues of a great diner and a legendary clam stand, especially if you like belly clams, the signature dish. You can also get neat localisms like fries with gravy, a "zippy burger," and an orange freeze to drink. Harry's Too next door has drinks and fine live music, but otherwise falls short.

IPANEMA RESTAURANT AND CHURRASCARIA, 106 Southville Rd. (corner of Rt. 85), Southborough, (508) 460-6144. $8-$16. Fifty minutes from Boston, but close enough to the Brazilian community of Framingham for top-notch mandioca frita, pastels, a superb muqueca of shrimp and halibut, and an uncrowded churrasco (Brazilian barbecue). Big American-style roadhouse — comfortable if unexotic. Live music and feijoada on weekend nights.

LAYLA MEDITERRANEO BISTRO AND BAR, 323 Turnpike St., Canton, (781) 821-8881. $16-$22. Finally, a source for garlic and cumin south of Route 128. Excellent regional dishes from Spain, Southern France, Italy, Greece, Lebanon, Turkey, Armenia, and North Africa, many innovatively prepared. Don't let the exterior scare you off.

ODESSA, 350 Washington St., Dedham, (781) 467-0186. $12-$20 (lunch buffet $10). A pretty, even a little stuffy dining room with a considerable menu of Russian, Ukrainian, and contemporary food — it's hard to believe we're in Dedham. But when you are, feast on the surprisingly Mexican bronzed shrimp and scallop skewers, the braised lamb plov or roast lacquered duck, and the almond tulipe.

PROSE, 352A Mass Ave, Arlington, (781) 648-2800. $14-$21. Behind the curious name lurks a cheery, if bare-bones, corner restaurant entirely dedicated to the creative flights of its chef and owner, Debbie Shore. The menu rarely repeats itself from night to night, and regular visitors are treated to a series of rewarding experiments with more ingredients than we have space to list. Search out the soft wild-mushroom polenta and any dish that includes grilled fish.

TUSCAN GRILL, 301 Moody St., Waltham, (781) 891-5486. $14-$21. Actually focused on the wonderful food of Tuscany, actually featuring outstanding grilled squid, shrimp, steak, and duckling, this is the North Italian boutique restaurant that delivers more than it claims. Food good enough for tuxedos in a room informal enough for sweaters. Don't miss the gnocchi or the cacciucco (fish stew) in your rush for the grilled dishes. Terrific wines, too.

taste buds

Beer's not the only summer beverage, you know. And the good people at the Vault (105 Water Street, Boston) want to prove it to you. On August 1, at 6:30 p.m., the restaurant presents a four-course dinner with wine pairings from California's Chalk Hill Estate Vineyard. Co-hosted by the American Institute of Food & Wine, the dinner includes crisp duck confit with lentils and apricot relish; pan-seared scallops with corn risotto and truffle vinaigrette; and bittersweet-chocolate semifreddo with white-coffee crème anglaise. Tickets are $125; call (617) 292-9966.

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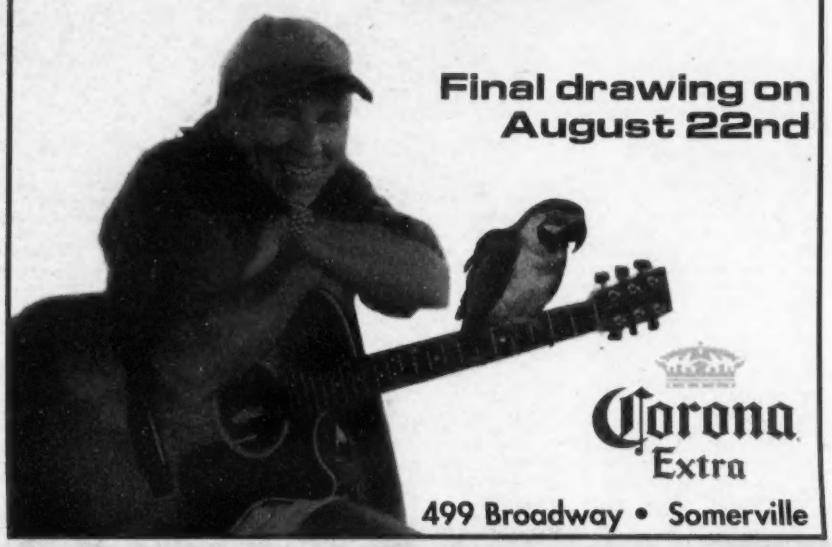

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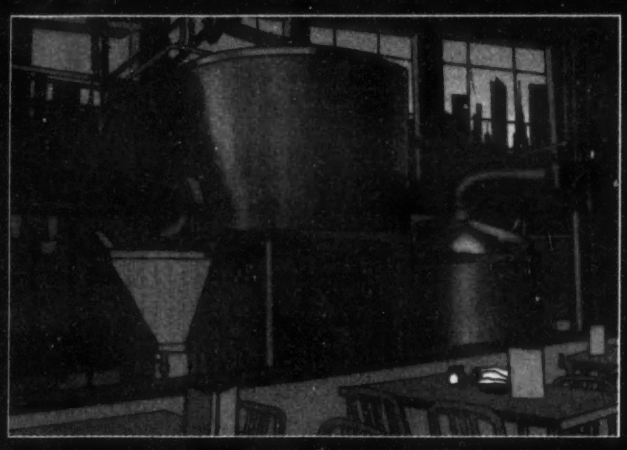

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arts

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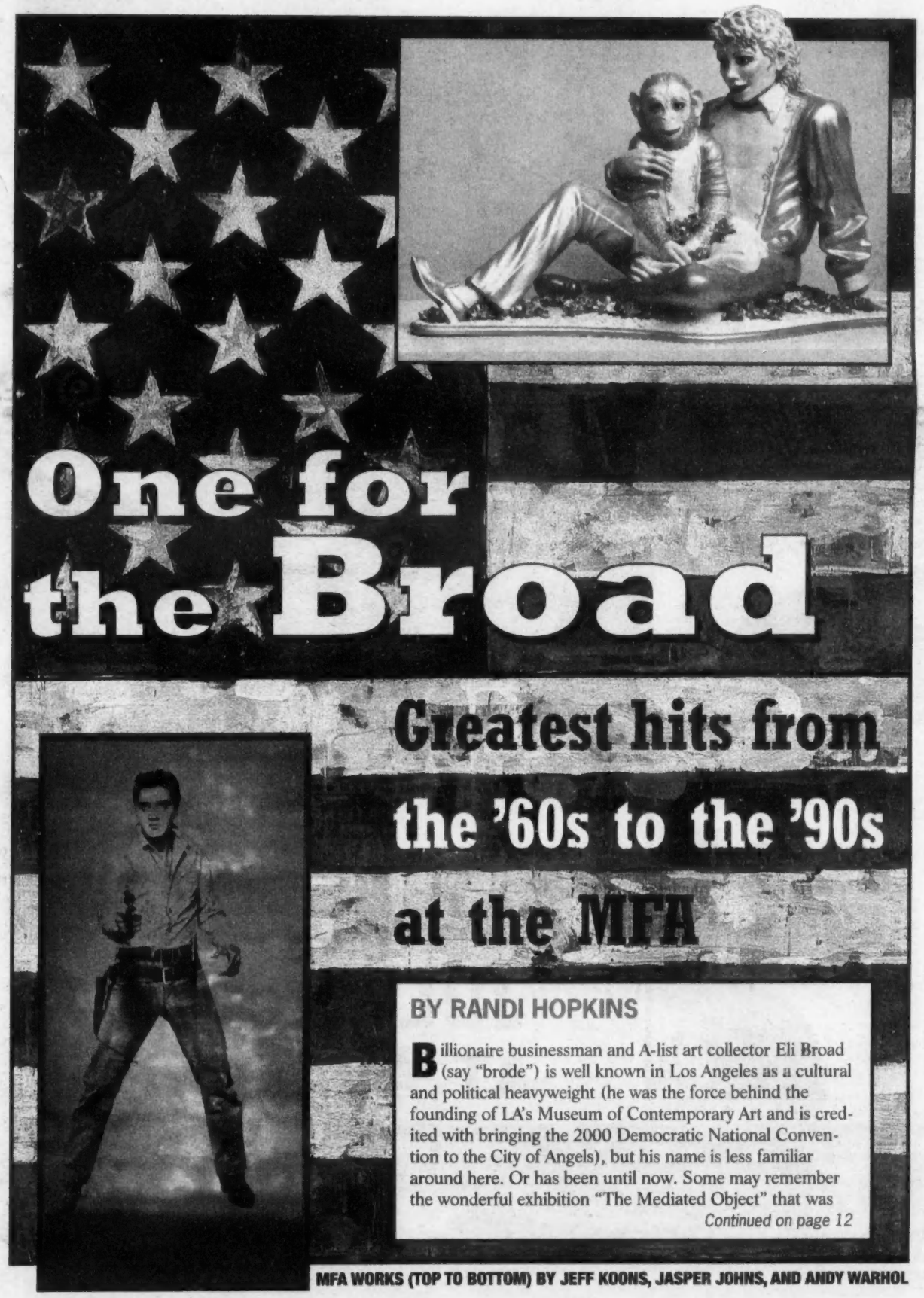
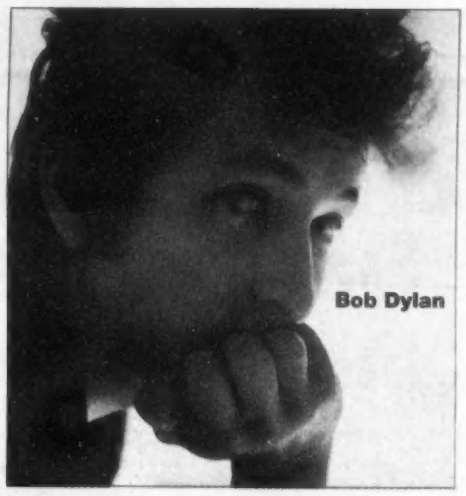


MFA WORKS (TOP TO BOTTOM) BY JEFF KOONS, JASPER JOHNS, AND ANDY WARHOL

BY RANDI HOPKINS

Billionaire businessman and A-list art collector Eli Broad (say "brode") is well known in Los Angeles as a cultural and political heavyweight (he was the force behind the founding of LA's Museum of Contemporary Art and is credited with bringing the 2000 Democratic National Convention to the City of Angeles), but his name is less familiar around here. Or has been until now. Some may remember the wonderful exhibition "The Mediated Object" that was

Continued on page 12


Bob Dylan

Just folk?

Singer-songwriters who branch out, and the fans who don't love them

BY TED DROZDOWSKI

If Bob Dylan has revenge fantasies — and who doesn't? — maybe this is one of them: he takes the stage at the Newport Folk Festival next Saturday, August 3, with just an acoustic guitar.

That would be payback for the hubbub his last Newport gig, in 1965, generated. That performance has become legendary, more for twisted perceptions about what happened than for what actually occurred. The myth is that Dylan was booed from the stage for going electric, for plugging a Stratocaster into an amp and recruiting Al Kooper, Mike Bloomfield, Sam Lay, Jerome Arnold, and Barry Goldberg to back him up playing songs from his first rock-and-roll album, *Highway 61 Revisited* (Columbia).

The truth is that Dylan left the stage after playing for just 15 minutes because the hastily assembled band knew only two songs. That's what pissed people off. After

Continued on page 14

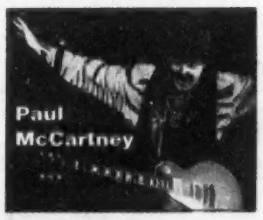
HOT TIX

Brian Wilson, performing *Pet Sounds*, August 16 at Avalon: on sale today (Thursday, July 25) at 10 a.m., call (617) 423-NEXT.

Martin Sexton, December 6 at the Orpheum: on sale today at noon, call (617) 931-2000.

Enrique Iglesias, September 7 at the Tweeter Center, Mansfield: on sale Friday at 10 a.m., call (617) 931-2000.

"Skatefest 2000" featuring (International) Noise Conspiracy, Andrew WK, Converge, Mr. Lif, Hot Rod Circuit, Phantom Planet, Ted Leo/Pharmacists, Taking Back Sunday, Thursday, Lawrence Arms, Midtown, Catch 22, Fairweather, the Used, All American Rejects, and more, September 13 through 15 at the Palladium, Worcester: on sale Friday at 10 a.m., call (800) 477-6849.



Coldplay and **Ash**, September 17 at FleetBoston Pavilion: on sale Friday at 10 a.m., call (617) 931-2000.

Wire and the **Oxes**, September 17 at the Middle East: on sale Friday at 10 a.m., call (617) 931-2000.

Bright Eyes, **M. Ward**, and the **Bruces**, September 18 at the Roxy: on sale Friday at 10 a.m., call (617) 931-2000.

Hot Water Music, **Thrice**, and **Coheed and Cambria**, October 13 at the Palladium, Worcester: on sale Friday at 10 a.m., call (800) 477-6849.

Queens of the Stone Age and . . . **And You Will Know Us by the Trail of Dead**, September 1 at Avalon: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Graham Nash, September 15 at the Paradise: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Paul McCartney, October 1 at the FleetCenter: on sale Saturday at 10 a.m., call (617) 931-2000.

Bob Dylan, August 2 at the Palladium, Worcester: call (800) 477-6849.

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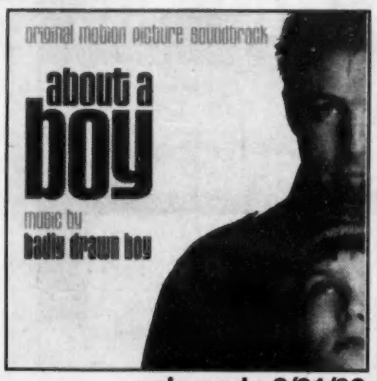

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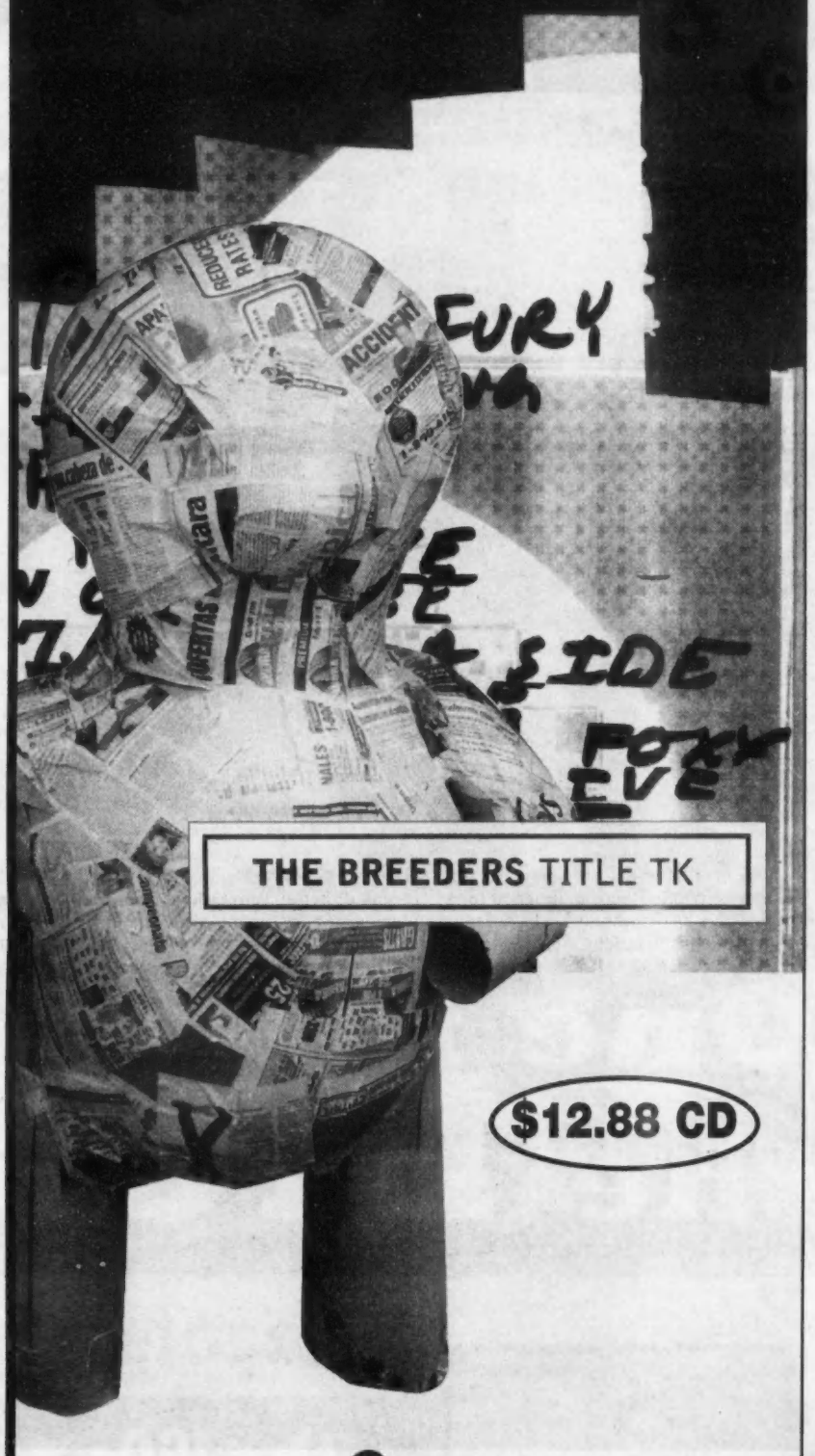

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The Midas touch

Austin Powers in Goldmember has it

BY GARY SUSMAN

Austin Powers in Goldmember is full of thoroughly familiar jokes and routines from the first two Austin Powers movies. I saw the gags coming a mile off, and they kept running on and on, like sketches on Mike Myers's old stomping grounds, *Saturday Night Live*. Yet I was Power-less to keep from laughing till it hurt.

The opening sequence of the film captures in a nutshell the Powers paradox. What started out in 1997's *Austin Powers: International Man of Mystery* as an outsider gesture, an arcane wink at a vanished sliver of pop-culture ephemera, has since been embraced and mainstreamed, so that the parody is now itself a worthy target of parody. *Goldmember* begins with a stunt sequence so blatantly copped from the current vogue for *Matrix*/John Woo–style wire work that it comes as little surprise to discover that what you're watching is really a big-budget Hollywood action-film shoot for a movie about superspy Powers starring an apt set of A-list actors.

Then Britney Spears shows up, also playing herself; will it surprise anyone if I reveal that she turns out to be a fake-breasted fembot? There's a mild chuckle to be had at all these pop royals making fun of themselves, but what they're really doing is reminding us that we're watching an expensive summer "tentpole" movie designed to earn zillions for its distributor by accommodating the blockbuster-spectacle formula of a new-but-comfortably-familiar sequel.

More than its predecessors, *Goldmember* feels like a series of sketches rather than an organic narrative. The plot sends Austin time-traveling back to 1975 for a brief sequence whose only real function is to provide an excuse for heroine Foxxy Cleopatra (singer Beyoncé Knowles of Destiny's Child) to appear as a blaxploitation fashion plate, complete with planet-sized Afro. (Think of her as Pam Grier's Mini-Me.) Whereas the first two movies got a lot of mileage out of the anachronisms in style and sexual attitudes when characters from the 1960s showed up in the present and vice versa, Foxxy has no trouble assimilating into the 21st century. She's even more of a straight woman, a gorgeous prop, than Heather Graham was in *Austin Powers: The Spy Who Shagged Me*.

DESTINY'S BABY? *Beyoncé Knowles is even more of a gorgeous prop than Heather Graham was in* The Spy Who Shagged Me.

Also at home in both eras — he's a freak then and now — is new villain Goldmember (played by Myers), a Euro-swinger with sun-damaged skin, a fetish for gold like that of the James Bond baddie he's named for, and a prosthetic limb that's worth its weight in — well, you know. He serves the same function that scatological Scotsman Fat Bastard (Myers again) did in the last movie (F.B. makes a mercifully brief appearance this time), as a source of sick bodily humor and a target for arbitrary ethnic scapegoating (Goldmember has an unintelligible Dutch accent).

Then there's Nigel Powers, Austin's father and an international man of mystery himself. In a casting no-brainer, he's played by Michael Caine, whose Harry Palmer spy thrillers from the '60s are one of the obscure antecedents of the Powers movies. Seeing Caine and Myers (as Austin) together proves that Austin is a fish-and-chip off the old block. Still, Nigel doesn't have much to do either except serve as an expository foil for his son's unresolved Oedipal issues.

Those have always been the other main comic thrust of these movies, first with Dr. Evil (Myers yet again) and son Scott (Seth Green), then with Scott and his dad's clone, Mini-Me (Verne Troyer). This movie tidily, if implausibly, resolves everyone's abandonment issues in a way that confirms *Scream* 3's maxim that, in the third part of a trilogy, everything you thought you knew about the characters is suspect.

And yet, and yet . . . what does any of this matter if the movie reduces you to helpless laughter? Myers and company recycle their gags with such craftsmanship and efficiency that the lack of freshness seems an afterthought. If it ain't broke, you won't catch these filmmakers trying to fix it. Myers's little spy spoof may have grown into the movie industry's biggest in-joke, but the joke is still pretty damn funny. ■

★★★
Austin Powers in Goldmember

Directed by Jay Roach. Written by Mike Myers and Michael McCullers, based on characters created by Mike Myers. With Mike Myers, Beyoncé Knowles, Seth Green, Michael York, Robert Wagner, Mindy Sterling, Verne Troyer, and Michael Caine. A New Line Cinema release. (95 minutes) At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.

Kill, Bava, kill!

Mario's haunted world at the Brattle

BY CHRIS FUJIWARA

Mario Bava, who died in 1980, believed in the image more than he believed in life. His name still conjures a dream of cinema. His liquid, glowing set pieces have their own internal life and logic, to which the laws of the real world are irrelevant. Each Bava film — eight of them, including three of the best, will show at the Brattle in its current Thursday series — creates a miniature landscape for a sick fairy tale, where cats clamber over old ladies' corpses, little girls possess powers of life and death, and faces appear reflected upside-down in pools of blood.

"The Haunted World of Mario Bava"

Thursdays at the Brattle Theatre through August 22.

A brilliant cinematographer and a master of optical effects, Bava graduated to direction with 1960's *Black Sunday* (August 1 at 3, 5, and 7:30 p.m.), which made his reputation and remains his most famous film, partly because of the presence of cult icon Barbara Steele in a dual role as vengeful witch and beleaguered ingénue. A hope chest of Gothic conventions, *Black Sunday* shows off the range of Bava's low-budget inventiveness: the Moldavian forest dreaded by coachmen hardly exists except as a few twigs and shadows arranged for the camera, and later, an unseen force upsets chairs and suits of armor as the camera glides by. Bava loves the outrageous and the excessive. The witch's face, in the unforgettable opening sequence, is destroyed by a spiked metal mask and a huge mallet. And when she returns to life, her tomb doesn't creak open, it explodes.

The short narrative form of the three-part *Black Sabbath* (1963; August 22 at 3:30 and 7:30 p.m.) frees Bava to describe narrow situations in visual terms, without the obligations and alibis of plot. The first and second episodes — a cool study in contemporary terror and a bleak 19th-century vampire story — are merely solid, but the third, in which a woman makes the mistake of stealing a ring from the finger of a corpse, is a relentless essay in horror that by itself justifies Bava's entire career. It's followed by a funny and touching epilogue in which host Boris Karloff confesses, in his way, that it was only a movie.

In *Kill, Baby . . . Kill!* (1966; August 22 at 5:30 and 9:45 p.m.), a little girl's ghost terrorizes a small Central European town. Her appearances are heralded by a disembodied giggle, zooms into frozen space, and a white ball running away across the frame. Probably Bava's most sustained film, *Kill, Baby . . . Kill!* generates a futile and evanescent intensity, as the hero and heroine rush around town trying to answer unformulated questions while the director pushes the decor more and more toward fantasy. The vertiginous scene where the hero runs repeatedly through the same room, only to realize that he's chasing himself, is both a confession of and an artful triumph over Bava's habitual poverty of means.

BLACK SUNDAY: *in this Belgian film poster, Barbara Steele's face is about to be destroyed by that spiked mask.*

The later films become increasingly restless and ferocious, as if Bava felt trapped by his own mastery. *Five Dolls for an August Moon* (1970; August 8 at 3, 5, and 7 p.m.) has to do with an island party that turns murderous, but the plot vanishes with the first flourishes of Bava's wide-angle lens and for most of the film is either a vague memory or a sophisticated in-joke. The cast of cigarette-ad models drape themselves around the furniture in stylized groupings that disperse with casual humor (A: "I'm going out for a breath of air." B: "Not a bad idea." C: "I need a shower").

Lisa and the Devil (1972; August 15 at 3 and 7:45 p.m.), a sexy and macabre *Alice in Wonderland*, is this director's self-conscious attempt at making a completely lyrical, oneiric horror film. All Bava's films are repetitious and minimal, but they work better when he can use repetition and minimalism to kill plot; the plotlessness of *Lisa* becomes an excuse for a lot of rococo ornamentation, and the result is languid and cloying. As for *Baron Blood* (1972; August 15 at 5:15 and 10 p.m.), this Coke-machine-in-haunted-castle romp is the kind of movie that makes viewers wonder, "Did people back then really think of this as entertainment?" But it's a heartfelt film done with a certain morose dignity and featuring moments as piercing as any in Bava's work: the monster chasing the heroine (Elke Sommer) through multicolored shafts of fog light, and an outdoor magic ritual that Bava views with some kind of austere longing. ■

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trailers

THE COUNTRY BEARS

Having apparently run out of books and TV shows to adapt into films, the Disney folks turned to their theme park and came up with this effort based on the Disney World attraction the Country Bears Jamboree. Director Peter Hastings creates a world where talking (animatronic) bears and humans peacefully coexist. Beary Barrington has been adopted by a human family, but after his older brother drops a series of not-so-subtle hints that Beary is adopted, he strikes out on his own to "find his higher purpose."

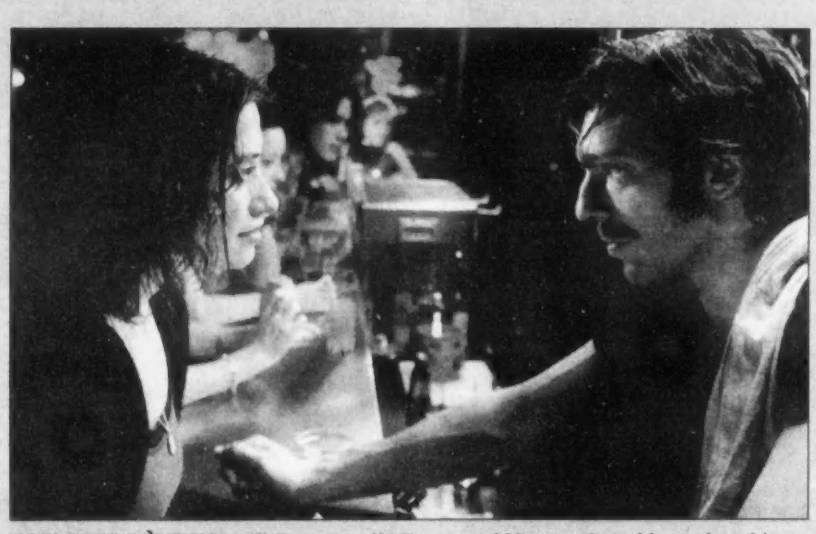
Unfortunately, that purpose turns out to be reuniting the Country Bears, an Eagles-esque band (Don Henley even has a cameo) who broke up in the 1980s. They're needed to play a charity gig to save Country Bear Hall, which is on the verge of being torn down by a ruthless banker (Christopher Walken, apparently doing some charity work of his own). If this sounds a lot like *The Blues Brothers*, and even more like *Blues Brothers 2000*, it feels like it too. Lacking originality the way only a movie based on a theme-park attraction could, *The Country Bears* isn't particularly entertaining, but if you close your eyes three-quarters of the way into the film, you'll hear the bear alter egos of Bonnie Raitt and Don Henley sing a duet that doesn't sound half bad. (87 minutes) *At the Copley Place, the Fresh Pond, and the Chestnut Hill and in the suburbs.*

— **Brooke Holgerson**

SUR MES LÈVRES

This suspense-genre entry from upstart Jacques Audiard jolts the screen like one of Hitchcock's best. Carla (Emmanuelle Devos) is a bright woman working as a secretary in a construction firm, but she's handicapped by her hearing impairment (shades of Neil LaBute's *In the Company of Men*), her plain looks, her low self-esteem, and her gender. The guys in the office abuse her until she hires Paul (Vincent Cassel) as her assistant. An ex-con with a bad haircut, Paul is someone Carla has power over, and he represents a little extra-legal muscle to help get her way — not to mention fodder for her fetishistic fantasies. Before you can say it's makeover or payback time, the arrangement escalates into a heist. Resisting all temptation to cop out, Audiard maintains a diabolical tension and ambiguity until the end. I foresee a Hollywood version devoid of those qualities starring Angelina Jolie and Brad Pitt. In French with English subtitles. (115 minutes) *At the Copley Place, the Harvard Square, and the Coolidge Corner.*

— **Peter Keough**



SUR MES LÈVRES: *will Emmanuelle Devos and Vincent Cassel be replaced by Angelina Jolie and Brad Pitt in the Hollywood remake?*

LUCÍA Y EL SEXO

Basque filmmaker Julio Medem has merged the sensual with the metaphysical to haunting if not always satisfying effect in the likes of *Lovers of the Arctic Circle*, but the title of his latest suggests he's moving in the direction of heavy breathing rather than heavy ideas. The sex is graphic and plentiful, but the thought behind it is less than lucid.

Never one for straightforward narrative, Medem opens his tale *in medias res* with the Madrid waitress of the title (Paz Vega) learning that her estranged boyfriend, Lorenzo (Tristán Ulloa), a struggling writer, has been in an accident. Unwilling to hear the worst, she flees to the island that was the setting of one of his stories and promptly falls into a cave. From that rabbit hole the story takes off in various directions, with flashbacks and fantasies and fantasies within flashbacks and contrived plot devices, almost all of which end up with people naked and having inappropriate sex. What is real? What is make-believe? (Hint: the latter is usually accompanied by Lorenzo's purple prose in voiceover or on a computer screen.) It doesn't matter. At times the polymorphously perverse storytelling exhilarates like the fictions of Italo Calvino or Julio Cortázar, and the beautifully photographed bodies and landscapes have an overripe appeal, but long before the end (or is it the beginning?), *Sex and Lucía* takes on the weariness of a generic exercise. In Spanish with English subtitles. (128 minutes) *At the Kendall Square.*

— **Peter Keough**

TADPOLE

Kiss a frog and you get a prince. Kiss a tadpole and, it seems, you get Oscar Grubman (Aaron Stanford), 16-year-old æsthete, dilettante, and ladies' man. Not only does Oscar pursue women old enough to be his mother, he actually goes after his mother, or at least his stepmother, Eve (Sigourney Weaver). He's so slick, hip, and coy, he's insufferable.

And so is much of Gary Winick's film. Set in a snobby Upper West Side ambiance of academics and other snooty professionals, it evokes the overanalyzed amorality of a Woody Allen movie with few laughs (which these days is any Woody Allen movie) as Oscar sublimates his taboo desire for Eve (a cardiologist, conjuring Louis Malle's *Murmur of the Heart*) by following up on the interest of Eve's anything-goes best friend, Diane (Bebe Neuwirth, the best thing in the movie). John Ritter adds a note of risible stuffiness as Oscar's pompous professor dad, and the script by Heather McGowan and Niels Mueller provides some saucy repartee, but this post-*Graduate* effort is mostly a case of arrested development. (78 minutes) *At the Kendall Square.*

— **Peter Keough**

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Now, voyeur!

Blue Velvet 16 years later; *Group*

film culture
By Gerald Peary

Incoherent artistic works are often justified as being like dreams. How erroneous! Dreams possess a fierce logic, and nightmares frighten us because what happens in them seems so persuasively real. For me, David Lynch's *Lost Highway* and *Mulholland Drive* are as frustrating as they are exhilarating — what the hell is going on? By contrast, *Blue Velvet* (1986), Lynch's abiding masterwork, serves up a trance-like journey into the most eerie of netherworlds that somehow makes a crazy sense, beginning to end. It's the stuff genuine dreams are made of, and it's at the Brattle this weekend (July 26-28) in an archive 35mm print.

Lynch starts with a corny, old-fashioned detective narrative. Home from college, Jeff (Kyle MacLachlan) discovers a cutoff ear and suspects murder. He and a cute high-school girl, Sandy (Laura Dern), decide to track down the crime and solve it. It's Frank Hardy meets Nancy Drew, and, gee, what fun! Bypassing the police, a confident Jeff checks out the apartment of a lounge singer, the purged-from-Oz Dorothy (Isabella Rossellini). He discovers that her child has been kidnapped. The Dalí-esque ear? It's been sliced from the head of her husband, who's being held captive by drug addict and psychopath Frank (a deliriously out-of-control Dennis Hopper).

"Eagle Scout, Missoula, Montana" is how Lynch once identified himself in a four-word bio. In ways, he remains just that: a plucky Midwestern merit-badge lad, and Jeff is obviously his alter ego. MacLachlan modeled his wardrobe on the straight-looking filmmaker, including a shirt stiffly buttoned to the top. And Jeff, like Lynch, is obsessively drawn to the mysterious. His desire to solve a crime has nothing to do with a passion for justice — it's an excuse to peer into the Other Side, an alluringly rotten world putrid with kinky sex and rancid violence. Here, crazy Frank lies between Dorothy's legs, chewing on a piece of blue velvet and punching her in the face — to her masochistic delight. Jeff watches all this concealed in a closet, mesmerized.

Like Hitchcock's *Rear Window*, *Blue Velvet* implicates the filmmaker (and the viewer) as the ultimate voyeur. Again and again, Jeff, like Lynch's film, climbs the stairs to that apartment, where there's sordid sex, an often naked woman asking for it, and, finally, blood and death. In *Rear Window*, Jimmy Stewart is turned on by women — including his perky girlfriend, Grace Kelly — only when he can watch through his camera lens or his binoculars. Not only does Jeff like to look, he becomes a salivating participant, breaking the code of honorable detectives (Raymond Chandler's abstinent Marlowe, for instance) in sleeping with the chick he's investigating. And not only screwing her but, finally, Frank-like, smashing her. Do filmmakers have a perverse appetite for sex and violence? David Lynch is saying, you betcha.

RAW, DAMAGED, *Isabella Rossellini's performance still seems one of the most vulnerable and courageous ever.*

A decade and a half later, Isabella Rossellini's raw, damaged performance as Dorothy still seems one of the most vulnerable and courageous ever by an actress. *Blue Velvet*'s greatest scene? I'm mad about that loony party at Ben's place, where Frank's epicene lipsticked pal (Dean Stockwell) lip-synchs to Roy Orbison's "In Dreams."

And *Blue Velvet*'s ending? Frank is dead, his gang smashed by the police; Dorothy is reunited with her child; and Jeff and Sandy are left together, with a red, red robin sitting on the window sill. Fifteen years ago, I saw Lynch's finale as all irony, all Buñuelian cynicism. Now, I'm less sure, even when I see that robin chew on a hapless insect. How about a mixed finish? Lynch in an interview: "There is goodness in blue skies and flowers, but another force — a wild pain and decay — accompanies everything."

GROUP, which opens July 26 at the Coolidge, succeeds even though Marilyn Freeman has no idea what to do with a digital camera. Much of this indie movie is made up of multi-screen images, lame, arbitrary close-ups of the nine female characters who are participating (this is the whole movie) in the most intense of group-therapy sessions. What makes it work is the way the actresses are wedded to the unhappy, angry, bewildered people they're portraying. I've seen few films where it's so unclear whether the actors are acting or somehow have gone off into real life. At the top of the list is Carrie Brownstein, the great Sleater-Kinney rock star, who's brilliant as a post-college girl suffering from depression because her beloved father is threatening to give her a 17-year-old stepmom. ■

Gerald Peary can be reached at gpeary@world.std.com

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theater

Reconstructing *Henry*

Steve Maler and CSC bring Agincourt to Boston Common

BY CAROLYN CLAY

"This wooden O" becomes 'this wooden T' in Commonwealth Shakespeare Company's production of the Bard's grand old flag waver *Henry V*, this summer's offering of free Shakespeare on Boston Common, its seventh such gift to the city. In director Steven Maler's ingenious framing device, the play begins in a London tube station during World War II, allowing the production to comment not just on Shakespeare's patriotic paean to Henry's Providentially attributed 1415 victory at Agincourt but also on Laurence Olivier's famously rallying 1944 film of the play. Against the bombed-out tile walls of the subway station, to which Londoners have fled to escape the pummeling of the Luftwaffe, a woman in period coat and hat, in the role of Shakespeare's Chorus, bucks up a frightened young boy in pajamas with the tale of Henry V's miraculous stand. As the scene expands to accommodate "The vasty fields of France," an unassuming uniformed man sheds his coat to become the young king poised for his imperialist adventure.

Too unassuming, perhaps. Broadway and film actor Anthony Rapp, whom CSC plugs in to play "This star of England," renders the verse with admirable clarity but lacks wattage. The production that surrounds him (which I saw in only its second preview) has definite strengths, including the balletic battle choreography by Robert Walsh (who also plays a brooding, authoritative Essex) and, in Jeremiah A. Kissel, a Pistol who's a pistol. Moreover, Maler's inclination to push actors he admires to unlikely achievements bears fruit down the ranks, with popular zany John Kuntz almost unrecognizable as fanatical Welshman, military disciplinarian, and war historian Captain Fluellen.

But Rapp, a star of the original cast of *Rent* who also played the title character in the Tony-nominated 1999 revival of *You're a Good Man, Charlie Brown*, is a one-note Henry. Two, actually, if you count the charmingly Charlie Brown–ish wooer of Shakespeare's act five. Rapp's monarch lacks the stature and charisma the carousing Falstaff pal of *Henry IV*, Parts 1 and 2, is supposed to have donned with the crown (comparisons to George W. Bush work better on paper than in the actual performance of the play). It's hard to believe this Henry's strength of personality would push soldiers "unto the breach" or rouse them to a battle in which they're outnumbered five to one. Although the actor interprets his speeches intelligently and renders them humanly, Rapp (who has little experience with the Bard) portrays the king, almost from start to finish, in a squinty-eyed, head-waggling pique. Even the reflective fourth-act consideration of the burdens and dubious benefits of "idol ceremony" seems more pissed-off than profound. The blond, boyish Rapp rises better to the challenge of perhaps the greatest rallying speech in the canon, the glamorizing invitation to join the "happy few" leaking blood while sharing honor on St. Crispin's Day.

Maler had originally planned to stage *Macbeth* this summer; he chose the patriotic *Henry V*, which chronicles the title character's 15th-century victory over an effete and insulting France while portraying ethnic divisions within the British forces, in the wake of September 11. "War," the director asserts in a program note, "reveals the best of humanity and the worst of humanity." From interviews, we glean that Maler wants to play down Henry's heroic gleam, giving equal weight to what seem (at least to us) the character's more troubling reactions to the pressures of war, including barbarous threats at the siege of Harfleur and panicky orders to kill French prisoners. Additionally, in this production, the king's one-time fellow Falstaff satellite, enflamed-faced Bardolph, is dragged on stage, whining and begging, and hanged in full view of monarch and audience for his theft of a pax from a French church, without Henry's so much as flinching. But Rapp lacks sufficient depth to create the complex portrait Maler intends. His ordinary-guy Henry, though likable and self-effacing when trying to sell himself to the French princess he has in effect already bought, is best in his quiet, prayerful moments, and there aren't enough of them.

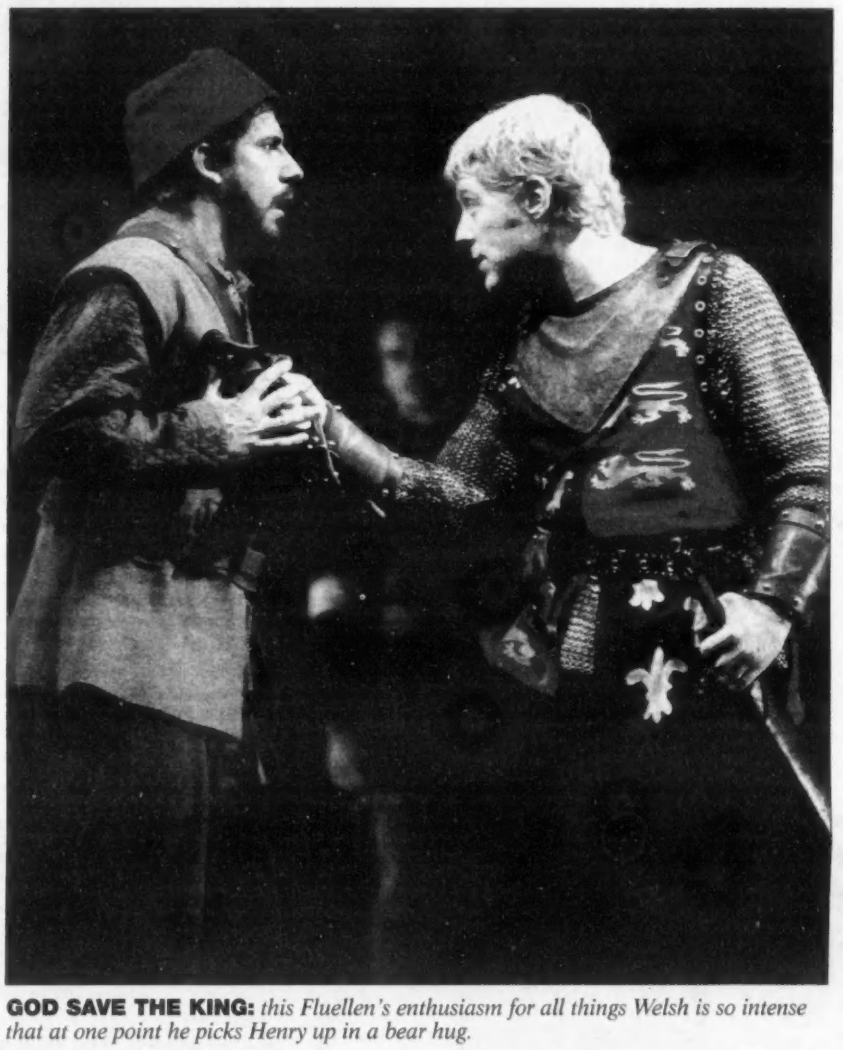
The production, though, works admirably, its three hours fleeting by on a beautiful evening, its grim World War II subway tableau and snippets of 1940s radio broadcast serving as an unlikely but affecting backdrop to a seemingly dark day at Agincourt. Moreover, the presence, on the sidelines or wandering through the action, of a small boy in pajamas (a representative of the terrors of war on the home front) serves to presage the pivotal murder of the English boys guarding the luggage — an act that hardens the king.

Too often productions of Shakespeare's histories give way toward the end to amateur swordplay among a small cadre insufficient to trigger the "imaginary puissance" the Bard's Chorus directs us to make. But fight director Walsh's stylized battles, fought with staffs (the long-haired frat-boy French twirling theirs almost as if they were batons), are eerily stately. Also effective is the way in which the fight scenes fall away, usually revealing the unhelmeted king in the midst of things. And there is a gratifying battlefield encounter, not specified in the script, between Rapp's Henry and Jonno Roberts's smug rock-star Dauphin, whose taunting gift of tennis balls, along with the Archbishop of Canterbury's convoluted interpretation of Salic law, got the war game rolling in act one.

This *Henry V* does not emphasize the ethnic divisiveness among the king's army, though since its Pistol and its Fluellen are among its strongest presences, the characters' tiff over Fluellen's Welsh-ceremonial leek is a high point. Kissel's Pistol, a scabrous, fast-talking ne'er-do-well who also exudes an aura of despair, especially at the hanging of Bartolph, makes the most of his role as Falstaff's con-man and war-leech heir. The scene in which he exasperatedly tries to get his filching hand across the language barrier and into the pocket of a French prisoner is funnier than the comic bits in *Henry V* often are. He meets his match, though, in Kuntz's gruff Fluellen, whose enthusiasm for all things Welsh, including the king, is so intense that at one point he picks the monarch up in a bear hug.

The usually comical Kuntz is amusing here, but in a manner as different from his usual antics as, well, *Henry V* is from *Starfuckers* or *Actorz . . . with a Z* (to name but two of Kuntz's one-man collections of eccentric vignettes). The line-toeing Captain Fluellen is a bit of a caricature, but a fierce one, as devoted to martial discipline and martial history as he is to king and country. ("Though it appears a little out of fashion,/There is much care and valor in this Welshman," Henry says.) And Kuntz, employing an unrecognizable bark, a stiff-even-when-at-ease stance, the fighting habits of a she-bear, and just a tad of hysteria, brings out the character's comic aspect, popping up at one point, atop a sandbag in the trenches, with a cup of tea. But he can be threatening, too, and never more so than when he makes Pistol, who has ridiculed his leek (a symbol worn by the Welsh on Saint Davy's Day) eat said onion, whacking him not with "an English cudgel" but with his bare fists. Probably not even Kuntz's most ardent fans would have pegged him as an action hero.

Apart from Henry V himself, it is Shakespeare's Chorus that has the most-famous of the play's lines of poetry, from the opening "O for a Muse of fire" to the fourth-act-ushering paean to the king's "largesse universal like the sun" that leads to a widespread "little touch of Harry in the night." In Maler's conceit, the familiar conjurations of scene fall to Marya Lowry's maternally comforting yet purringly eloquent green-coated and red-pumped madonna of the air raid, who tells a heroic tale to a mesmerized child as the bombs and the sirens make a racket. Lowry's take is soothing, yet seductive. And the device of keeping the home front burning, as Shakespeare tells his tale of war abroad, seems particularly to suit this public-spirited yet apprehensive time. ■



GOD SAVE THE KING: *this Fluellen's enthusiasm for all things Welsh is so intense that at one point he picks Henry up in a bear hug.*

The production works admirably, its grim World War II subway tableau and snippets of 1940s radio broadcast serving as an unlikely but affecting backdrop to a seemingly dark day at Agincourt.

Henry V

By William Shakespeare. Directed by Steven Maler. Set design by Susan Zeeman Rogers. Lighting by Linda O'Brien. Costumes by Gail Astrid Buckley. Sound and original music by J Hagenbuckle. Fight director Robert Walsh. With Marya Lowry, James Kelly or Caleb Kissel, Jim Butterfield, Malik B. El-Amin, Ray McDavitt, Anthony Rapp, Jim Spencer, Robert Walsh, Christopher J. Hagberg, Charles Linshaw, Jeremiah A. Kissel, Kieran Daniel Mulcare, Christopher Reed, John Porell, David Blais, Gilbert Owuor, Dennis Paton, Jonno Roberts, Douglas Lyons, John Kuntz, Douglass Bowen Flynn, Georgia Hatzis, Linda Carmichael, Adam Soule, Scott Adams, Tivon Marcus, Rupak Bhattacharya, and Patrice Jean-Baptiste. Presented by Commonwealth Shakespeare Company at the Parkman Bandstand on Boston Common through August 4.

theater

Politics as usual

The Best Man is timeless comedy

BY IRIS FANGER

When in March of 1960 *The Best Man* opened on Broadway, Dwight D. Eisenhower was finishing his second term in the White House, Adlai Stevenson had launched a third attempt to win the Democratic nomination, and Harry S. Truman remained active in Democratic Party politics. The success of Gore Vidal's comedy of political manners, which is set around a national convention at which two men are duking it out for the presidential nomination, generated a 15-month run. By the time the play closed, John F. Kennedy had defeated Richard Nixon for the presidency.

The 2000 Broadway revival of the piece, which opened just before Bush and Gore faced off, chalked up another round of critical kudos for playwright Vidal. And even though it's not a presidential election year, the current Cape Playhouse production summons up plenty of familiar sights and sound bytes. You don't have to read far in today's newspaper to recall one of Vidal's most chilling lines: "There are no ends. There are only means."

As a grandson of Senator Thomas P. Gore of Oklahoma and stepbrother of Jackie Kennedy (and a one-time failed congressional candidate himself), Vidal described what he knew, so it's no wonder that the people on stage ring true. The way they have aged so well — and seem so contemporary 40-plus years after they were created — is either scary in its premonition or further proof of the unchanging realities of the national game of politics.

The Best Man is far from perfect in its dramaturgy. The play is saddled with tedious exposition about the secrets behind the public personae of the two leading candidates. But it's saved by just enough cynicism and a cast of characters who are painted in a believable palette of shades of gray. The candidates are surrounded by the obligatory myths of the genre: their wives, a dragon lady who heads up the women's wing of the party, a pair of campaign managers, and the reporters, pictured here as if they had stepped out of an earlier period play like *The Front Page*.

The Best Man

By Gore Vidal. Directed by Russell Treyz. Set by Mihai Ciupe. Costumes by Mimi O'Donnell. Lighting by Michael J. Patterson. Sound by Benjamin Young. With David Wilson Barnes, Billy Campbell, Carleton Davis, Andrew Garman, Anita Gillette, Warren Kelley, William R. Moses, Angela Pierce, Gil Rogers, John Shuman, and Celia Weston. At the Cape Playhouse, Dennis, through July 27.

Vidal's succeeds best in factoring in the fascinating character of the ex-president, Arthur Hockstader (think Truman), and building to a climax that transcends sitcom-land and aspires to the realm of memorable drama. Unfortunately, you have to sit through two-thirds of the piece before the payoff scene in which the two political rivals face each other on stage, after which the play builds to its prescient ending.

Despite efficient direction by Russell Treyz and a cast that comes trailing impressive credentials, the Cape production is lopsided in allowing veteran actor Gil Rogers, as the wily and controlling Hockstader, to steal every scene he's in. Rogers is blessed with an old-fashioned stage voice of resonance and power, and that allows him to elbow aside a laid-back William R. Moses (Cole Gioberti on television's *Falcon Crest*) in the role of upper-class Secretary of State William Russell and a subdued Billy Campbell (star of the small screen's *Once and Again*) in what should be the flashier role of Senator Joseph Cantwell, Russell's opposition. Russell is certainly based on Adlai Stevenson; Cantwell vibrates with intimations of Senator Joseph McCarthy lusting after power. Both Moses and Campbell could supply a bit more gusto to suggest characters worthy of a global milieu. Celia Weston, as the downtrodden Mrs. Russell, sticks too closely to the pre–Betty Friedan mind-set, even for a period portrayal.

ELBOWED ASIDE? *Billy Campbell and William R. Moses could use more gusto.*

Mihai Ciupe's set design, a single hotel suite that flips between candidates by revolving the campaign poster on the center wall, sums up the overall sense of the evening as well as one theme of Vidal's play — that the outlines and dialogue are unchanging, even as one face succeeds another through the years. Ciupe's final poster is a collage of presidential portraits from John F. Kennedy to Bill Clinton, ordinary men, like Russell and Cantwell, who were transformed to fill an extraordinary office. ■

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play by play

COMPILED BY CAROLYN CLAY

■ **AS YOU LIKE IT.** The Publick Theatre kicks off its 32nd season with Shakespeare's sunny, gender-bending comedy set in the Forest of Arden. Artistic director Diego Arciniegas helms the curiously lackluster production, which fields a drab set, a lot of respected actors not at their best, and a Rosalind and Orlando without much chemistry. Publick Shakespeare is always worth seeing, but fans of the popular outdoor theater are used to better. At the Publick Theatre, 1400 Soldier's Field Road, Boston (617-782-5425), through July 28. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 7:30 p.m. on Sunday. Tix $25.

■ **THE BEST MAN.** The Cape Playhouse revives Gore Vidal's 1960 comedy of political infighting centered on a presidential-nominating convention. At the Cape Playhouse, Route 820 6A, Dennis (508-385-3911 or 877-385-3911), through July 27. Curtain is at 2 and 8 p.m. on Thursday and at 8 p.m. on Friday and Saturday. Tix $20 to $38. (Iris Fanger's review is on page 8.)

■ **BLACK SHEEP.** Barrington Stage Company presents the New England premiere of Lee (*A Walk in the Woods*) Blessing's new play, a dark comedy in which "a prominent family's 'black sheep' nephew (the son of an interracial marriage) is released from prison. Only a small wing of the family accepts him now. Why they want him back and what he wants from them lead to disturbing and wildly comic games of race, sex, and cracked family values, played out in the most volatile of all American venues: the home." At the Consolati Performing Arts Center, Berkshire School Road, Sheffield (413-528-8888), through August 3. Curtain is at 7 p.m. on Tuesday, at 2 p.m. and 8 p.m. on Wednesday, at 8 p.m. on Thursday, at 2 and 8 p.m. on Friday, at 8 p.m. on Saturday, and at 5 p.m. on Sunday. Tix $28 to $40.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. on Wednesday, at 5 and 8 p.m. on Thursday, at 7 and 10 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.

■ **THE BLUE ROOM.** The student-produced Harvard-Radcliffe Summer Theatre takes on British playwright David Hare's contemporary adaptation of Viennese playwright Arthur Schnitzler's turn-of-the-century *La ronde*, which depicts a daisy chain of empty sexual encounters. In Hare's version, two actors portray all of the copulating characters. The London and New York premieres featured a naked Nicole Kidman, but this is Harvard. In the Experimental Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-496-2222), through July 27. Curtain is at 8 p.m. on Thursday and Friday and at 2 and 8 p.m. on Saturday. Tix $9 to $12; $6 to $9 for seniors and students.

■ **THE BOYS IN THE BAND.** Provincetown Theatre Company revisits Mart Crowley's 1968 play, one of the first frank treatments of homosexuality in mainstream American theater. It depicts a birthday party that turns from witty to vicious. At the Provincetown Inn, 1 Commercial Street, Provincetown (508-487-8673), through August 25. Curtain is at 8 p.m. Thursday through Sunday (no performance August 3 or 4); panel discussions follow Thursday performances. Tix $16; $14 for seniors, students, and PTC members.

■ **THE COLORED MUSEUM.** George C. Wolfe's satire on black stereotypes comes to Central Square. Presented by Urban Daughters 4 Life at the Dance Complex, 536 Massachusetts Avenue, Cambridge (617-791-4084 or 617-290-2874 for information only), July 26 through August 3. Curtain is at 8 p.m. on Friday and Saturday. Tix $10 at the door; no advance reservations.

■ **THE COLOR OF WAR.** Shakespeare & Company and the Ventfort Hall Association team up to present the world premiere of a new one-woman play by Dennis Krausnick and Mary Guzzy that tells the story of Robert Gould Shaw, who commanded the first all-black fighting regiment in the Civil War and was the subject of the Oscar-winning film *Glory*. The play "tells of Shaw's professional and personal struggles through correspondence he sent to his wife in Lenox, Annie Kneeland Haggerty." Susannah Melone plays Haggerty, whose family residence was on the site of Ventfort Hall. At Ventfort Hall, Walker Street, Lenox (413-637-3206), through September 1. Curtain is at 4 p.m. Thursday through Sunday. Tix $15.

■ **THE DOG PROBLEM.** Jeff Zinn directs what is billed as the New England premiere of David (*Hurlyburly*) Rabe's play, "a dark, scorching look at the mob, sex, and how man's best friend may have also been woman's best friend . . . in a weird, warped *ménage à trois* sort of way." At Wellfleet Harbor Actors Theater, next to Town Pier, Wellfleet (508-349-6835), August 2 through September 1. Curtain is at 8 p.m. Wednesday through Sunday; there's also a Saturday 4 p.m. matinee August 3. Tix $21; half-price student standby.

■ **FULLY COMMITTED.** Joe Smith performs Becky Mode's hilarious one-man show about an out-of-work actor manning the phones at a swank New York eatery; he plays everyone from the prima donna chef to the social-climbing clientele. Suzanne Bryan directs. At Wellfleet Harbor Actors Theatre, next to Town Pier, Wellfleet (508-349-6835), through August 27. Curtain is at 8 p.m. on Monday and Tuesday (with a Tuesday 4 p.m. matinee on August 20). Tix $21; half-price student standby.

■ **GEORGE GERSHWIN ALONE.** The American Repertory Theatre hosts this one-man show directed by Joel Zwick in which writer, actor, and concert pianist Hershey Felder both plays the legendary American composer (who died at age 38) and performs music written by Gershwin with his brother Ira. Felder is a more aggressive pianist than Gershwin, but, still, it's like seeing a one-man show about Van Gogh featuring a guy who can paint. At the American Repertory Theatre, 64 Brattle Street, Cambridge (617-547-8300), through July 28. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 on Saturday, and at 2 and 7 p.m. on Sunday. Tix $42; $32 for seniors, students, and ART subscribers.

■ **GEORGE M.** No surprise that it's a big summer for flag waving, or that Turtle Lane Playhouse gives its regards to Broadway giant George M. Cohan with this 1968 musical celebrating him. The score is made up of patriotic favorites by the man himself, including "Yankee Doodle Dandy" and "You're a Grand Old Flag." At Turtle Lane Playhouse, 283 Melrose Street, Newton (617-244-0169), through August 11. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $21; $15 for seniors on Thursday and for students on Friday.

■ **GOD OF VENGEANCE.** Long Wharf Theatre artistic director Gordon Edelstein is at the helm of Pulitzer winner Donald Margulies's new adaptation of Russian playwright Sholom Asch's 1906 work, which "shows the attempt of a brothel owner to regain respectability in legitimate society as he arranges the marriage of his over-protected daughter." Although the play was well received in Europe, when it made its Broadway debut in 1923, the producer and cast were arrested of charges of "promulgating obscenity"; the trial that followed resulted in the first successful conviction of a dramatic work on moral grounds. Tony winner Ron Leibman and Diane Venora are in the cast. On the main stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), July 31 through August 11. Curtain is at 8 p.m. Tuesday through Friday (with a 2 p.m. matinee on Thursday), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $45.

■ **THE GREAT GORGONZOLA & HIS NEW ASSISTANT.** Donato Colucci, who founded the Publick Theatre 30 years ago, unveils an original work about a miserly magician and the orphan boy he has plucked from the streets to be his assistant. The production features 40 magic effects, many from Colucci's recently published *Encyclopedia of Egg Magic* and involving the "amazing and intricate manipulation of eggs." At the Underground Magic Theatre, 51-rear Hano Street, Allston (617-787-2991), through August 12. Curtain is at 7 p.m. Saturday through Monday. Tix $25; seating is extremely limited, and admission must be purchased in advance and paid by check.

■ **GREETINGS FROM PLANET GIRL.** "A fun and funky splashmoria of Boston's most innovative female performers," who've been lifting off together since 1993. On the bill are *I Kissed Dash Riprock!!!*'s Cyndi Freeman, *The Mrs. Potatohead Show*'s Dorothy Dwyer, Margaret Ann Brady, and Lucy Holstedt, and *Don't Fight, You're Both Pretty*'s Jan Davidson and Julie Perkins. Among the highlights: "the bastard love child of radio's Click & Clack (*Car Talk*) and theater's *The Vagina Monologues*." At Charlestown Working Theatre, 442 Bunker Hill Street, Charlestown (781-648-5963), through July 28. Curtain is at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tix $15; 12 for seniors and students.

■ **HENRY V.** The annual Commonwealth Shakespeare Company offering of free Shakespeare on Boston Common is the Bard's big patriotic number, the history play in which the young monarch of the title triumphs over the French at Agincourt. At the Parkman Bandstand, Boston Common, Boston (617-423-7600, for information), through August 4. Curtain is at 8 p.m. Tuesday through Friday (with Thursday 2 p.m. matinees), at 2 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Free and open to the public. (Carolyn Clay's review is on page 7.)

■ **INSURRECTION: HOLDING HISTORY.** Robert O'Hara's play, which won *Newsweek*'s 1997 Oppenheimer Award, centers on T.J., a 189-year-old African-American, and Ron, his great-great-grandson, a gay black Columbia University graduate working on his PhD in slave history. "Together, traveling back in time, they meet the prophet Nat Turner and his rag-tag army of insurrectionists. T.J. is coming home for good, and Ron is about to discover his beginnings more than 166 years ago, when 'blood rained from the heavens' and he first held history in his hands." At the Berkshire Theatre Festival's Unicorn Theatre, Main Street, Stockbridge (413-298-5576), through August 17. Curtain is at 8:30 p.m. Monday through Saturday. Tix $20 to $25.

■ **JIMMY TINGLE LIVE.** The Cambridge-bred satirist — whom the *Globe* has compared to Robert De Niro, had De Niro been a comic — tells us what's on his mind. At the Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), July 27 and 28. Curtain is at 8 p.m. on Saturday and at 2 p.m. on Sunday. Tix $25; $21 for seniors and students.

■ **JOEY & MARIA'S COMEDY ITALIAN WEDDING.** The audience-interactive spoof on a traditional Italian wedding. At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (1-800-944-5639), through August 31. Doors open at 7 p.m. on Friday (no performance August 9 or 16) and Saturday; curtain is at 7:30 p.m. Tix $49, which includes dinner and show.

■ **JUMP ROPE.** Matt August directs the newest work by Boston favorite John Kuntz. Described as a "black comedy and killer love story," the play is about a gay male couple who have hit a snag in their relationship when an agreeable new man shows up — along with news reports of a serial killer in the neighborhood targeting gay, white males. The cast includes Brooks Ashmanskas, the American Repertory Theatre's Benjamin Evett, and Bill Mootos. Presented by Next Stages at Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-499-7785), August 2 through 18. Curtain is at 8 p.m. Wednesday through Sunday. Tix $20; $15 for seniors; $10 student rush, one hour prior to curtain. (See "Next Weekend," in 8 Days a Week.)

■ **THE KING STAG.** Williamstown Theatre Festival's annual free offering is 18th-century Italian playwright Carlo Gozzi's fable about transformation and true love, complete with music, masks, and puppetry. The adaptation is by Barbara Redmond and Eberle Thomas; Carolyn Cantor directs (take that, Andrei Serban). At Buxton Field, South Street, Williamstown (413-597-3399), through August 3. Curtain is at 7 p.m. Tuesday through Sunday. Free and open to the public.

■ **LADY IN THE DARK.** Cape Cod Repertory Theatre takes on the rarely produced 1941 collaboration among theater greats Moss Hart, Ira Gershwin, and Kurt Weill, about a New York magazine editor (originally played by Gertrude Lawrence) who, as part of her psychotherapy, relives dreams populated by four men in her life. The score includes "My Ship" and the tongue-twisting "Tchaikovsky," which was originally sung by Danny Kaye. Robert Troie directs, with musical direction by Maggi Bossi. Presented by Cape Cod Repertory Theatre at its indoor theater, Route 6A, East Brewster (508-896-1888), August 1 through 24. Curtain is at 8 p.m. Tuesday through Saturday. Tix $20; $18 for members; $8 for patrons 21 and under.

■ **LETTUCE ENTERTAIN YOU: AN EVENING OF TWO SHORT COMEDIES.** Love, jealousy, and, yes, lettuce are promised by this double bill of one-acts, both of which are getting their New England premiere. The salad-free entry is Sean Michael Welch's *Boise, Idaho*, in which "a seemingly normal café is narrated into a hotbed of sex and jealousy by an overzealous patron who spins a mild-mannered couple into characters in his own personal passion play." The other work, Canadian playwright Daniel MacIvor's *This Is a Play*, "lets us hear what's really going on inside the heads of a trio of actors during a performance of a strange domestic drama about lettuce." Presented by Mill6 theatre collaborative at the Theatre Cooperative, 277 Broadway, Somerville (617-240-6317), through July 27. Curtain is at 8 p.m. Thursday through Saturday. Tix $10.

■ **LOOT.** Tony-nominated John Tillinger, who won a Drama Desk Award for Joe Orton's *Entertaining Mr. Sloane*, here takes on the late, anarchistic British playwright's 1965 black farce revolving around stolen money hidden in the robber's mother's coffin. Both deadly quips and the body get flung around as the corrupt, dictatorial Inspector Truscott tries to tie down various crimes. Film actors Jeffrey Jones and Justin Theroux head the cast. On the main stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through July 28. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $45.

■ **MARX IN SOHO.** As a benefit for Wellfleet Harbor Actors Theater, Brian Jones performs Howard Zinn's one-man show about Karl Marx, who is agitating with "the authorities of the afterlife for a chance to clear his name." At Wellfleet Congregational Church, Main Street, Wellfleet (508-349-6835), July 26. Curtain is at 7:30 p.m. Tix $24.

■ **MUCH ADO ABOUT NOTHING.** Courtney O'Connor directs the Commonwealth Shakespeare Company Apprentice Company (college-age actors), in Shakespeare's comedy of barbed romance. Not to be restricted to Boston Common, where CSC presents its annual offering of free Shakespeare (and where this youth company put on a swell *Two Gentlemen of Verona* last year), the production will tour area parks. Here's what remains of the schedule. July 28 at 2 p.m.: Parkman Bandstand, Boston Common. July 30 at 10:30 a.m.: Copps Hill Park, Commercial Street, North End. August 4 at 2 p.m.: Parkman Band-

Continued on page 10

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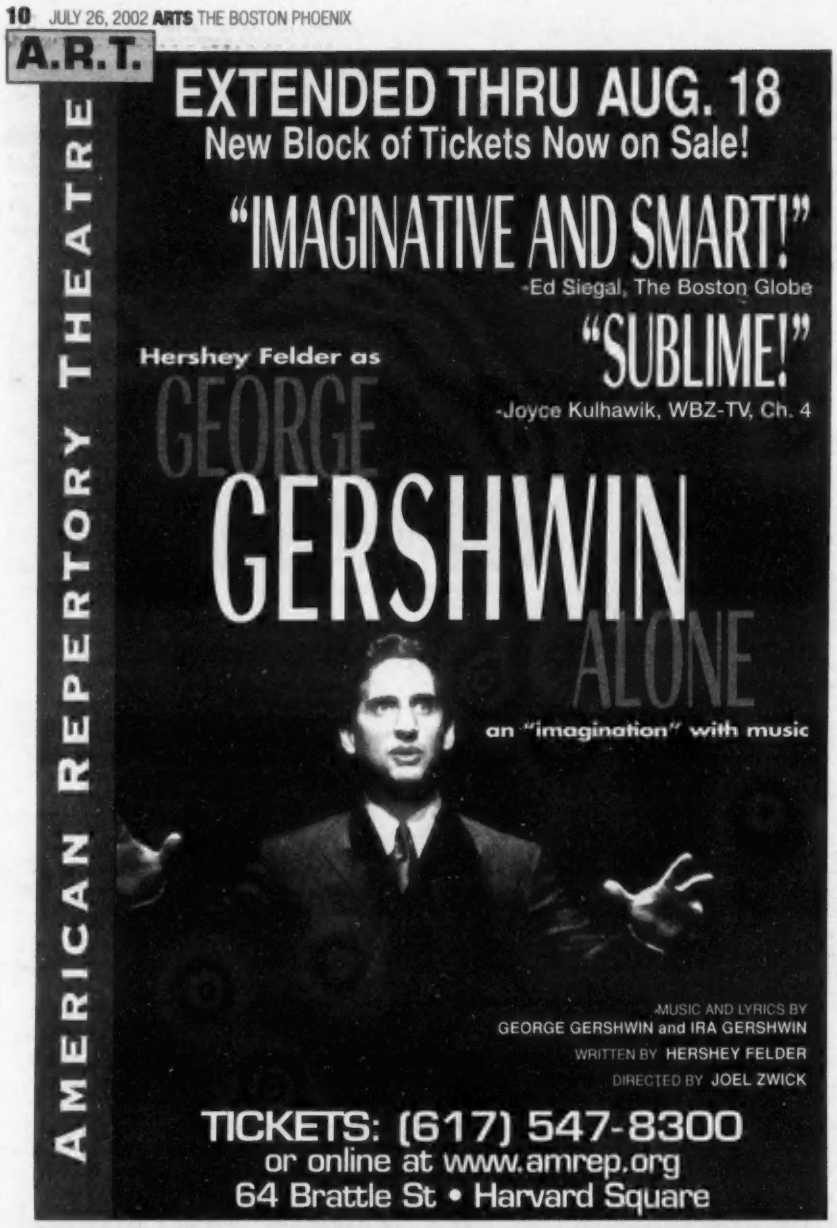
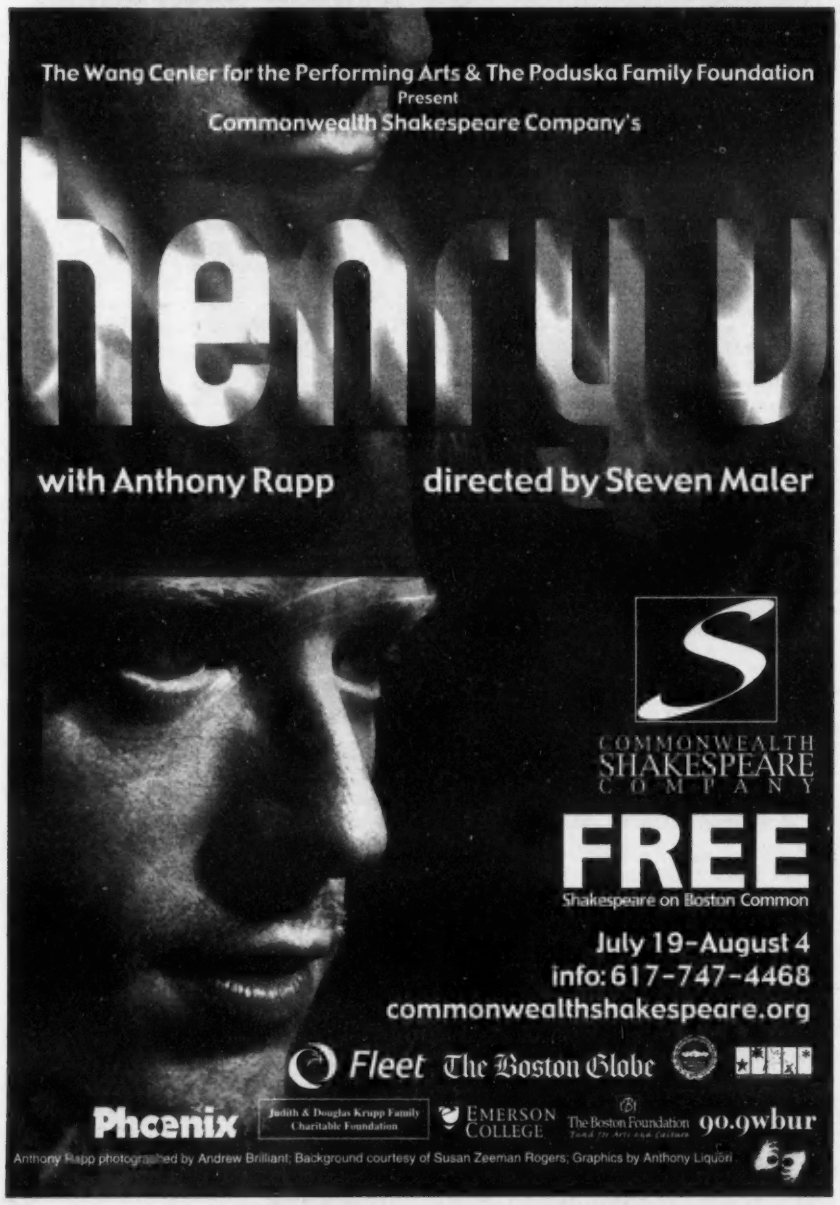




Continued from page 9

stand, Boston Common. Free and open to the public, with youth 6 to 18 especially encouraged to attend. Call (617) 423-7600 for information.

■ **MY ONE AND ONLY.** The Cape Playhouse presents the Tony-winning 1983 musical based on the 1927 Fred Astaire hit *Funny Face* and retaining the wonderful score by George and Ira Gershwin, including " 'S Wonderful," and interpolating such other vintage Gershwin tunes as "How Long Has This Been Going On?" The plot, such as it is, centers on a champion swimmer (originally played by Twiggy) and a pilot (originally played by Tommy Tune) who get mixed up with bootleggers in the 1920s heyday of Charles Lindbergh. Lots of tap dancing, too. At the Cape Playhouse, 820 Route 6A, Dennis (508-385-3911 or 877-385-3911), July 29 through August 10. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Thursday. Tix $20 to $38.

■ **PAN.** Company One unveils a "cutting-edge, multi-media adaptation" of J.M. Barrie's Victorian classic about a boy who won't grow up. "Join Peter and his motley crew of Lost Boys on their courageous adventures in a fantasyland ruled by 'Corporate Pirates' and the dastardly 'Hook' of Neverland's mischievous media mogul." At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through August 17. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $20; $15 for seniors and students.

■ **PROFESSIONAL SKEPTICISM.** Wellfleet Harbor Actors Theater presents the world premiere of a prescient new comedy by licensed CPA and Brandeis-trained playwright James Rasheed. The show, which is set in 2000 at a South Carolina accounting firm where there are some squirrelly as well as ruthless goings on, was actually written before Enron hit the news; it sports a refreshing cynicism here gets a savvy production helmed by Jason Slavick. But the lead character, a young whistle blower who takes revenge on his colleagues, seems to have undergone a personality transformation at intermission. At Wellfleet Harbor Actors Theater, next to Town Pier, Wellfleet (508-349-6835), through July 27. Curtain is at 8 p.m. on Thursday and Friday and at 4 and 8 p.m. on Saturday. Tix $21; half-price student standby.

■ **PROJECT SHAKESPEARE.** This youth program of the Lyric Stage Company presents its annual summer Shakespeare productions. Last year its As You Like It and *Richard III* were well worth seeing. This year we get ***Coriolanus***, directed by Peter A. Carey, and ***The Merchant of Venice***, directed by Deborah Schoenberg Thurber. Presented in repertory by Project Shakespeare at the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), July 31 through August 4. Curtain for *The Merchant of Venice* is at 7:30 p.m. on Wednesday and Friday and at 2 p.m. on Saturday. Curtain for *Coriolanus* is at 7:30 on Thursday and Saturday and at 2 p.m. on Sunday. Tix $11; children 12 and under admitted free.

■ **QUARTET.** Berkshire Theatre Festival presents the American premiere of Ronald (*The Dresser*) Harwood's play about a quartet of retired opera singers in a managed-care facility in Britain. "When their famous, but ancient, recording of Verdi's *Rigoletto* is reissued, the retired foursome are confronted with the remains of their vivid pasts." Tony winner Vivian Matalon directs a cast that includes veteran actors Kaye Ballard, Paul Hecht, Elizabeth Seal, and "Man from U.N.C.L.E." Robert Vaughn. On the main stage at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), through July 27. Curtain is at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, and at 3 and 8 p.m. on Saturday. Tix $30 to $50.

■ **QUEER SOUP.** A "double helping" of one-act plays: ***Unbound***, a spoof of the movie thriller *Bound* by the Brian & Mal Show's Brian Jewel and Karen Malme, and Jess Martin's ***Thursday Night Theory***, "a more realistic look at lesbian love and lust mining humor between the points of a romantic triangle." As an appetizer, you get **Meg Wright** performing a monologue from her own one-woman show. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-290-6809), through July 27. Curtain is at 8 p.m. on Friday and Saturday. Tix $15.

■ **QUIDAM.** Cirque du Soleil, the Montreal-based mutation of Barnum and Fellini, returns with a "combination of acrobatic artistry, technical expertise, extravagant design, and exceptional musical inspiration wowin into a seamless whole by an emotional dramatic threat." Comprising 50 performers from 10 countries, the show is performed "under a state-of-the-art Grand Chapiteau that seats 2600" and, they assure us, "turns gravity on its head." At Suffolk Downs, junction of Routes 1A and 145, Boston (800-678-5440), July 25 through August 25. Curtain is at 8 p.m. on Tuesday (no performance August 20) and Wednesday, at 4 p.m. (excepting July 25 and 26) and 8 p.m. Thursday through Saturday, and at 1 and 5 p.m. on Sunday. Tix $45 to $85; $31.50 to $45.50 for children; $40.50 to $58.50 for students 13 to 17 and seniors on weekdays only.

■ **THE RED ANGEL.** Williamstown Theatre Festival presents the world premiere of Eric Bogosian's new ensemble work, the story of a respected novelist who takes a teaching post at an Ivy League university. "A sultry student unexpectedly shows up after school for a fascinating psycho-sexual match of wills." Atlantic Theater Company artistic director Neil Pepe directs; Bogosian is in the cast. On the Nikos Stage at the Williamstown Theatre Festival, Route 2, Williamstown (413-597-3400), through August 4. Curtain is at 8 p.m. Tuesday through Friday (with a Thursday 2 p.m. matinee), at 4 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $22.

■ **A SAINT SHE AIN'T.** The Berkshire Theatre Festival and Westport Country Playhouse collaborate on the American premiere of composer Denis King & librettist/lyricist Dick Vosburgh's musical centered on a 1943 shore leave in Hollywood and "awash in the aura created by stars like Mae West, Gene Kelly, Rita Hayworth, Jimmy Durante, and the Andrews Sisters." Eric Hill directs a cast that includes Tony nominees Joel Blum and Kate Levering. On the main stage at the Berkshire Theatre Festival, Main Street, Stockbridge (413-298-5576), July 30 through August 10. Curtain is at 8 p.m. Monday through Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Saturday. Tix $28 to $50.

■ **SHAKESPEARE & COMPANY.** The Lenox-based troupe headed by Tina Packer celebrates its 25th anniversary with its first season performed entirely on its new property. In the Founders' Theatre: artistic director Tina Packer stages a modern-dress Bare Bard–style production of **"the Scottish play"** with associate director Tony Simotes. The staging, intended as an exploration of the psychology of madness, concentrates on the mental and emotional disintegration of the Macbeths, with the excellent Dan McCleary portraying a Thane alternately raging and perplexed. There are some good ideas, including the representation of the Weird Sisters as mad scientists, but the deliberately slowed-down production sometimes plods. In repertory through August 31. Also in the Founders' Theatre: award-winning actor Jonathan Epstein puts on the director's hat to helm ***Henry V***, a popular, patriotic, post–September 11 choice this summer. Allyn Burrows, a memorable Prince Hal in the company's 1997 staging of *Henry IV, Part 1*, grows up to play the young Henry V who revs up the troops. In repertory through September 1. Also in the Founders' Theatre: ***Wharton Centennial Celebration: 100 Years of Edith Wharton, 25 Years of Dennis Krausnick.*** The company, housed until last summer at Edith Wharton's Berkshires manse, the Mount, celebrates its association with the author by presenting three of frequent adapter Dennis Krausnick's most successful stage versions of her work. July 31 at 1 p.m.: Krausnick directs his adaptation of *Ethan Frome*, with its original cast, S&C stalwarts Elizabeth Aspenlieder, Kevin G. Coleman, and Annette Miller. August 1 at 1 p.m.: Tina Packer directs Krausnick's adaptation of Wharton's Berkshires-set *Summer*, which the author called her "hot *Ethan*." August 2 at 1 p.m.: Dan McCleary directs Krausnick's *The Fiery Rain*, a "poetic montage of scenes and poetry" that reveals the "complicated triangle" of Wharton, Morton Fullerton, and Henry James. The original cast comprises Allyn Burrows, Krausnick, and Tod Randolph. In the Spring Lawn Theatre: the world premiere of William (*The Miracle Worker*) Gibson's ***Golda's Balcony***, a powerful one-woman show about Israeli prime minister Golda Meir and a great improvement on Gibson's more unwieldy 1977 *Golda*. Under Daniel Gidron's direction, Annette Miller gives a fiercely compelling performance, no impersonation, in the title role, as Meir darts between the crisis of the 1973 Yom Kippur War and the story of her life. In repertory through August 25. Also in the Spring Lawn Theatre: the world premiere of Dennis Krausnick's adaptation of Edith Wharton's unwieldy first novel, ***The Valley of Decision***. A melodramatic story of reformist lovers battling sinister aristocrats and priests in a fictional 19th-century duchy in Italy, it deserves to be out of print. In repertory through September 1. Also in the Spring Lawn Theatre: the annual ***Wharton One-Acts***, stage adaptations of the short stories of Edith Wharton. Normi Noël directs Dennis Krausnick's adaptations of *Roman Fever*, in which two widows, both mothers of grown daughters, pass an afternoon of conversation and revelation above the decay of the Roman Forum, and *The Other Two*, in which a new husband's marriage is intruded upon by two other men with whom his wife's life remains inextricably entwined. In repertory through September 1. Outdoors on the Rose Footprint Theatre: S&C's Summer Performance Institute (actors who have completed the acclaimed S&C training and stuck around to try it out) performs ***The Henry VI Chronicles***, a two-part adaptation of the Bard's three-part *Henry VI* directed by Jenna Ware. Sculpted into "two muscular 90-minute productions," these rarely performed history plays, written between 1590 and 1592, chronicle the civil and international strife rippling out from the Wars of the Roses. Originally presented at London's Rose Theatre, they are performed here on the "footprint" of a planned reconstruction of the Rose on S&C's grounds. Parts 1 and 2 play in repertory through August 24. At Shakespeare & Company, 70 Kemble Street, Lenox (413-637-3353), through October 24. Performance times vary. Tix $15 to $45 in the Founders' Theatre; $24 to $42 in the Spring Lawn Theatre; $15 in the Rose Footprint Theatre; discounts for seniors and students.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SPEAKING WELL OF THE DEAD and THE CRAZY GIRL.** David Wheeler directs the world premiere of a pair of interrelated short plays written in the wake of September 11 by playwrights who live within a mile of the World Trade Center. Academy Award nominee Jill Clayburgh (*An Unmarried Woman*), once a member of Wheeler's fabled Theatre Company of Boston, is featured in both Israel Horovitz's *Speaking Well of the Dead* and Frank Pugliese's *The Crazy Girl*. At Gloucester Stage Company, 267 East Main Street, Gloucester (978-281-4433), through August 4. Curtain is at 8 p.m. Wednesday through Saturday and at 5 p.m. on Sunday. Tix $25.

■ **THE TAMING OF THE SHREW.** Coast to Coast Theater inaugurates its Summer Shakespeare Festival with an outdoor staging of the Bard's battle of the sexes. Lau Lapides directs. In back of the Glavin Chapel on the Babson College campus, Wellesley (781-237-7512), August 2 through 4. Curtain is at 6 p.m. Tix $15, $10 in advance; $12 for students and children; $8 in advance; free for seniors and children under 7.

■ **THE WIZARD OF OZ.** Follow the yellow brick road to Beverly for this new stage version of the immortal musical tale based on the novel by L. Frank Baum about a young Kansan who goes over the rainbow. The book is by John Kane, incorporating the music by Harold Arlen and lyrics by E.Y. Harburg immortalized in the 1939 Judy Garland film. William Alan Coats directs the production, which promises a viable tornado and a flying Wicked Witch of the West. At the North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), through August 11. Curtain is at 8 p.m. on Tuesday, at 2 and 8 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $24 to $62.

dance

Sparkle plenty

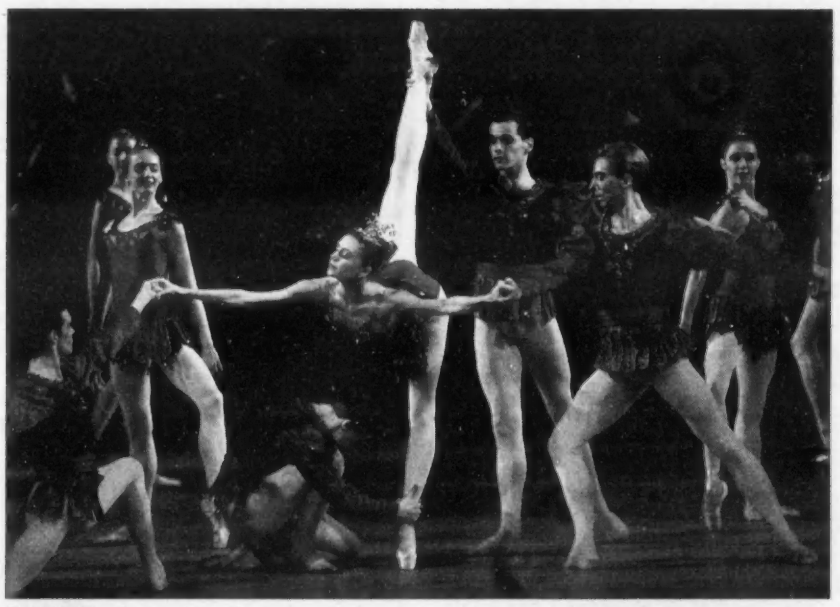
The Kirov's *Jewels* at Lincoln Center

BY MARCIA B. SIEGEL

The Kirov Ballet of St. Petersburg looked like a completely different company in George Balanchine's dazzling evening-length *Jewels*, which ended the Russians' two-week Lincoln Center Festival appearance at the Metropolitan Opera House. They were the same dancers who'd done the 19th-century heavyweights *Swan Lake*, *La Bayadère*, and *Don Quixote* earlier in the run, but dancing this choreography, in the city where it was born, seemed to transform them.

Critical opinion frowns on New York City Ballet right now as having lost its Balanchine touch while trying to refashion itself without him. The Russians may not look like the Balanchine dancers of 35 years ago, but they don't market the hard-edge sexiness of Peter Martins's NYCB either. What was so moving about the performance of *Jewels* I saw Saturday night was the stretch the Kirov made from Petipa to Petipa's modern descendant. It was like watching ballet history jump the centuries.

Jewels was created in 1967 for a New York City Ballet riding to the crest of its greatest success. It had moved into its grand new home at Lincoln Center, the New York State Theater, and was enjoying long seasons, big subscription audiences, and generous public funding. Balanchine made an evening of ballets that showed off the facets of classical ballet in three different modes and styles while confirming the terrific dancer resources at the company's disposal. The slightly rococo French romanticism of *Emeralds* (led by Violette Verdy and Mimi Paul) was followed by the rough-and-tumble vaudevillean Americana of *Rubies* (Patricia McBride, Edward Villella, and Patricia Neary) and the imperial but tragic Russian expansiveness of *Diamonds* (Suzanne Farrell and Jacques d'Amboise).



RUBIES *splatters into shameless tricks: struts, shimmies, jokes, and chases.*

The Kirov might never supplant the scars left on our hearts by those originals, but in stepping into this choreography of Balanchine's, its members seemed to be learning a different way to dance. You could almost see them discovering an eagerness to grab the music, an appetite for space beyond their reach, and a pleasure at being cogs in a wonderful group machine. The ballerinas, especially Zhanna Ayupova in *Emeralds*, filled out the musical phrase instead of insisting on dragged-out tempos to make an impression. The male partners found they had to turn and jump instead of just being good leaning posts and porteurs. The corps members seemed to live in the music rather than waiting for it to move them.

I saw *Emeralds* through some tears, partly because of Ayupova's musicality, but mostly because of Balanchine's affecting journey through Gabriel Fauré's theater music (*Shylock* and *Pelléas et Mélisande*). This is a ballet with all the usual forces and situations tumbled out differently from what was expected: an almost whimsical first couple; a somber, almost ritualistic second couple; a trio for a man and two women who leap joyously in tandem; and a corps de ballet that vanishes after the first section and comes back only at the end.

One misstep the Kirov made, or the Balanchine delegates who coached it (Karin von Aroldingen, Sara Leland, Elyse Borne, and Sean Lavery), was to omit the coda that Balanchine added in 1976. In an extended leave-taking, all seven solo dancers have brief encounters with one another and the women exit, leaving the three men pensively looking after them. These second thoughts may have been Balanchine anticipating his own death, but they also pulled the ballet back from the conventional, celebratory finale to a more serious conclusion that had been anticipated by a disquieting horn phrase during the initial festivities.

Rubies, set to Stravinsky's Capriccio for Piano and Orchestra, opens with the male and female ensemble standing rock-steady on their toes in a semi-circle, clasping upraised hands. Then it splatters into a succession of shameless tricks and diversions from American popular stages: struts, shimmies and cakewalking, jokes, chases, and a pas de deux of deliberate feints and grabs.

The dancers didn't quite capture the colloquial attitude of these carryings-on. The ballerina, Irina Golub, grinned all the time, unnecessarily, but her partner, Viacheslav Samodurov, made witty monster steps in the background and caught her nonchalantly when she suddenly let herself topple backward. Daria Pavlenko played the Amazonian third woman I sometimes think of as Balanchine's update on *Sleeping Beauty*'s Lilac Fairy.

I thought Sofia Gumerova and Danila Korsuntsev were splendid in *Diamonds* (the last four movements of Tchaikovsky's Third Symphony), which could be one of many riffs Balanchine made on *Swan Lake*. The relationship was clearer than ever because I'd seen the Kirov's *Swan Lake* the same afternoon. You wouldn't want to discard one for the other, but Balanchine's economy, his capturing, even honoring, of high Imperial ballet's emotional and theatrical core without its pomposity, seems to me miraculous. ■

Downy soft

The Kirov's *Swan Lake*

BY JEFFREY GANTZ

The versions of *The Sleeping Beauty* (in 1999) and *La Bayadère* (at this month's Lincoln Center Festival 2002) that the Kirov Ballet has brought to New York have been notable for their attempt to re-create the classic late-19th-century productions of tsarist Russia. *Swan Lake*, on the other hand, always seems to rise above matters of mime and murder. Perhaps that's because there's so much matter: Prince Siegfried with his crossbow (given to him by his mother) tensed before the swan corps; the good girl/bad girl of Odette/Odile; the good guy/bad guy of Siegfried/Rothbart; the split between soul and sex, love and lust.

The Kirov production of *Swan Lake* that I saw last Saturday afternoon was shaped by one-time company artistic director Konstantin Sergeyev, so no surprise that it's similar to the one Boston Ballet has been presenting for the past decade — next to the Kevin McKenzie *Swan Lake* at American Ballet Theatre or the Royal Ballet version that came to Boston last summer, these two look like twins. The Kirov does maintain the Soviet tradition of no unhappy endings, so whereas Boston's Odette and Siegfried jump into the lake and reappear in Swan Heaven, the Kirov pair are redeemed when their love breaks Rothbart's spell. This idea reflects the way Tchaikovsky's music breaks through into B major, though it requires the lovers to renounce their dark side. The other major difference was the sets. The Kirov's first-act "park" has Boston Ballet's Watteau sensibility but with a faded, Maurice Sendak–like foliage and the royal castle in the distance (a blunder that sabotages the park/forest metaphor for the freeing of Siegfried's sexual desire). Subdued lighting turns this into the gloomy lake of acts two and four. Act three in the castle has an autumnal feel with a huge tapestry or frieze as backdrop, a throne with a baldachin, and four heralds raised aloft.

And the Kirov itself in 2002? To judge from this production (and from that of George Balanchine's *Jewels*, which I saw Saturday evening), this could be the Bordeaux of ballet companies: it's soft, subtle, and superbly finished, with vanilla accents but not a lot of oak or tannin. The orchestra has the characteristic Russian sound, with quacking oboes and nasal horns; conductor Boris Gruzin took some tempos to dramatic extremes (the languid second-act pas de deux worked for me, the frenetic third-act mazurka did not) but didn't always give phrases the weight their harmonic structure called for (when, for instance, Siegfried runs out at the end of the first act). Weight was also absent from the look of the first act: though Siegfried's party guests filled the big Metropolitan Opera stage, they didn't focus their energy on one another (making fun of the prince's tutor so halfheartedly it seemed an afterthought), and there was too much emotional empty space in both the waltz and the polonaise. Yet the corps, like the "superhuman" women of Yeats's "Under Ben Bulben," "air in immortality." Ensemble was fabulous — in act two they moved like one gigantic swan. Boston Ballet doesn't have this kind of ballon, either: in act four the big swans (helped here by Gruzin's flowing tempo) landed light as a feather.

WEIGHTLESS: *the third-act mazurka was fleet-footed but not a moving experience.*

The weight came from Veronica Part's Odette. Although much has been made of the height of the Kirov's young ballerinas, Part didn't seem especially tall, but she turned her physical presence into emotional presence, in act two emphasizing her three-dimensionality and thus her independence. She had a sensuous volume; when she stretched, she seemed to be luxuriating in silk sheets. For her Odile, however, Part had only the extroverted twin of her Odette to offer, without the requisite bad-girl attitude (somebody get her a copy of *Anna Karenina*, or at least a Madonna video); her fouettés lacked momentum, and there was only token rapacity in her final run at Siegfried. Indeed, she hardly glanced at him, perhaps because Danila Korsuntsev, looking stranded between Rock Hudson and Prince Charles, was all technique (and that not always impeccable) and no temperament. Andrei Ivanov's jester was no better: his tours à la seconde were faster than you would think humanly possible, but he wasn't funny, or even personable.

Like Gruzin with his cadential underlining of phrase endings, this *Swan Lake* tended to preen and pose. It looked great but it didn't always move. And the perfunctory nature of the last act — where Siegfried's "discovery" of Odette and his battle with Rothbart seemed truncated — was underlined that evening by the company's performance of *Diamonds*, which glittered like *Swan Lake*'s true conclusion. ■

cover story

Thoroughly modern MFA

Jasper Johns, Roy Lichtenstein, Cindy Sherman, Jeff Koons, and much more

Continued from the cover

drawn from the Broad Collections and mounted at Harvard's Fogg Art Museum in 1996, but it's safe to assume that the MFA's summer blockbuster "Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections," which opens this Sunday, will introduce a whole new New England audience to the holdings of Eli and his wife, Edythe. And yes, it is "Collections." Starting in the 1970s, the Broads began buying art to hang in their home near Los Angeles. In 1984, they formed the Broad Art Foundation, with the explicit purpose of lending work to museums and university galleries. By now, the couple's holdings, between their personal collection and the holdings of their foundation, number more than 1000 works by 150 artists.

"Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections"
At the Museum of Fine Arts, July 28 through October 20.

"Jasper Johns to Jeff Koons" traces the origins of Pop, the roots of Conceptual art, and the emergence of photography as a fine-art medium. It is a greatest-hits compilation, featuring high-profile art luminaries who were at the height of their fame in the star-studded '80s, with works from the '60s and '70s providing context and works from the '90s that are indebted. It also reflects the '80s' overrepresentation of the unfairer sex. Still, that's the great thing about having the resources to accumulate an over-the-top fabulous art collection (or two). Eli and Edythe bought the best that was being created by the artists they most admired, and there are bona fide masterpieces here.

This is the MFA's biggest contemporary-art exhibition in a long time — the first in the Gund Gallery since 1996. The show is so big, it spills out into the rest of the museum, including the West Wing Lobby, where Jeff Koons's big blue, stainless-steel *Balloon Dog* (1994-2001) greets (and reflects) visitors. Outside the entrance, Robert Therrien's precarious-looking seven-foot stack of white dinner plates, *No Title* (1993), looms large. Scale, and over-scale, is a recurring theme. Therrien's *Under the Table* (1994) is an enormous re-creation of the artist's studio table and chairs that you can walk under and around. Charles Ray's *Fall '91* (1992), an eight-foot-tall brunette mannequin with red nails in a big red power suit, stares impassively over your head, hands on hips. Stephan Balkenhol's carved and painted *Large Woman with Green Pants* (1996) and *Large Classical Man* (1996) also exceed eight feet in height. The funhouse nature of these mammoth objects injects a sense of humor into the otherwise very straightforward installation of mostly two-dimensional works.

Another piece that overflows from the exhibition is Jeff Koons's stainless-steel bust of *Louis XIV* (1986), which has been unobtrusively placed on a pedestal in a small gallery displaying examples of 17th- and 18th-century French decorative arts. I like to imagine that Koons's gleaming reproduction of the Sun King and the elaborate silver cistern and pitcher nearby have some pretty lively conversations after the guards have gone home for the evening.

But back to the two-dimensional works. The contemporary masterpieces assembled here are a rare pleasure, even though many may be familiar from reproduction or from gallery and museum exhibitions. The Broads are committed to collecting key artists in depth, so most works can be seen in the context of the artist's personal development. Jasper Johns is represented by seven works dated between 1960 and 1991, including the iconic *Flag* (1967), in which you can see the artist's masterful use of collage and his signature encaustic technique. Viewing *Flag* next to *Watchman* (1964) — in which Johns incorporated part of a broken chair and the cast of a human thigh and leg into a brushy, abstract painting — reveals the artist's exploration at the boundary of figuration and abstraction and his early use of found imagery and objects.

Roy Lichtenstein, who was a close friend of the Broads, is represented by 10 paintings, including one downstairs outside the Foster Gallery. Several of Lichtenstein's famous comic-book style paintings are here, and they look as fresh as ever. The ominous green tank in *Live Ammo (Blang!)* (1962) rolls over you as if it had been painted yesterday. *Mirror #1* (1969) and *Two Paintings: Radiator and Folded Sheets* (1983) show how Lichtenstein continued to use his signature Ben-day dot technique to explore light, reflection, and the relationship between painting and life. And the series *Rouen Cathedral (Seen at Five Different Times of the Day) Set III* (1969) is one of several fine examples of the artist's reinterpretations of the pioneers of modern art, from Monet to Picasso. Both Lichtenstein and Johns were important to the Conceptual artists as well as to the New Imagist painters who emerged in the 1980s, and these works show why.

FALL '91: *Charles Ray's eight-foot-tall mannequin is just one example of the show's many kinds of bigness.*

UNTITLED FILM STILL #7: *here Cindy Sherman looks a bit like the young and beautiful Liz Taylor.*

Holding up the West Coast end of the spectrum, pieces by Ed Ruscha and John Baldessari display the wit and irony that informed the birth of the Conceptual art movement. Photography and pop culture (especially Hollywood) figure in the work of both artists, as do words and language. Baldessari's *Tips for Artists* (1967-'68) is a sharp, funny commentary on commercial aspects of the art world. Having found the text that makes up the painting in an art magazine, he hired a sign painter to put it on canvas.

The 17 works by artist Cindy Sherman span three decades, the Broads having collected almost every image ever created by this influential and enigmatic artist. Sherman's photographs of herself in a vast variety of get-ups, poses, disguises, and settings have broken new ground for artists, and they were instrumental in bringing photography into the realm of fine art. Eight images from her famous "Untitled Film Stills" series, dating between 1977 and 1980, are here; my favorites include *Untitled Film Still #7* (1978), where the artist looks a bit like the young and beautiful Liz Taylor, emerging from sliding glass doors with big sunglasses and a martini. In 2000, Sherman created a series of photographs of women seated without props in front of plain backgrounds, in exaggerated, hideous make-up with fake teeth, obvious wigs, overwrought French manicures, and putty nose reconstructions. Following the stylized actresses, historical figures, and decomposing body parts that have made up earlier segments of her work, this dead-on examination of contemporary "types" of women is unnerving and hypnotic, as Sherman continues to create images that we recognize as "familiar" even though they're completely invented and elusive.

It's good to see some of the best old works of Anselm Kiefer, including the fragile and haunting *Nuremberg* (1982), with its cascade of straw affixed to canvas and painted to appear burnt, tortured, torrential. Making explicit connections to Richard Wagner, *Nuremberg* examines the fraught relationship between Germany's rich cultural history and its horrible recent past. Kiefer's art is the most political work in the show.

It is the much-touted figurative painters of the '80s whose work holds the least draw for me. A single smashed plate painting by Julian Schnabel, two inscrutable David Salle canvases, and two psychologically charged, garishly painted canvases by Eric Fischl remind me of the excitement surrounding this provocative group, but these pieces still seem less compelling than the works around them. For psychological depth and expressive metaphor, I'd take Jeff Koons's *Rabbit* (1986) or *Michael Jackson and Bubbles* (1988) any day of the week.

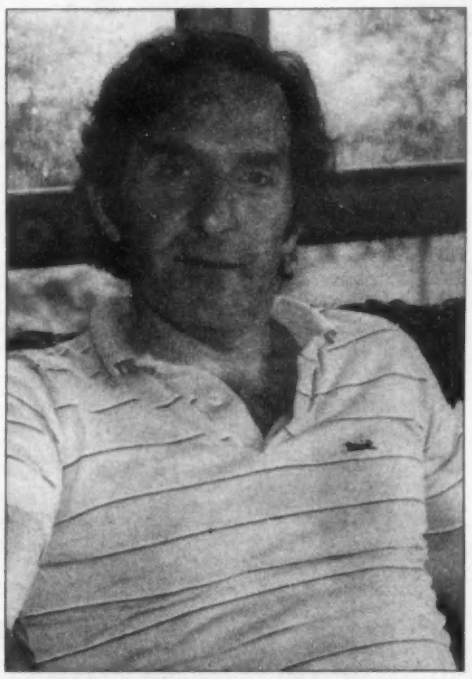
To judge from this slice of their collections, the Broads have for the most part acquired extremely fine examples of the prevailing art of our times. It's work that will continue to inform the road figurative and pop-related art has taken and is taking. ■

books

Making it last

Stephen A. Mitchell looks at the rocky road to true romance

BY CATHERINE TUMBER



THE LOVE DOCTOR: *for Mitchell, a "stable" domestic life is far more dangerous to long-term commitment than is tangling with love's inherent vulnerability.*

The extent to which middle-class Americans who have come of age since the '60s presume that uniform harmony must prevail in romantic partnerships is truly astounding. Such naiveté exerts tremendous pressure on the conflicted human soul and the ties that bind us in love. And the dashing of such high expectations has surely had something to do with this country's high post-war divorce rates. Blame it on the loosening of family bonds, feminism, what have you — for some reason boomers and their successors tend to assume the best. And when utopia fails, many either bail or live in sad, stoically resigned romanceless partnerships.

How refreshing, then, to read psychoanalyst Stephen Mitchell on the subject of love: "The momentary aggressive fantasies I harbor toward strangers are nothing compared with the intensity of the homicidal fantasies I harbor toward those I live with and love most deeply." A bit of hyperbole, perhaps, but he means it. And yet this is a man who believes fervently that love can last, and love of great reach and depth, too.

Drawing on his work in clinical practice and as a teacher and theorist, Mitchell (who died in 2000, at the age of 54) yokes "classical psychoanalysis" with post-Freudian psychology and critical social theory to produce what he calls "relational" psychoanalysis. The self, in his view, is more fluid than the standard Freudian model — a "relational matrix" consisting of interplay between our internalized ideals and infantile fantasies and our ever-shifting relationships with others.

Unpacking all this theory is necessary — and Mitchell's comfortable, earnest prose is worth reading on the history of psychoanalysis alone — if you're to grasp just how he thinks romance can be sustained both in "love" and in other parts of life. In his view, children should develop an active imagination, an ability to "romance" the world and to see possibilities in themselves, in others, in ideas, and in their cultural and political inheritance. As children grow up, they must come to terms with how difficult, yet necessary to their own well-being, was their parents' ability to surround them with the illusion of ordered security, a protected space in which to grow, when in fact parents are embroiled in their own worries and secret lives.

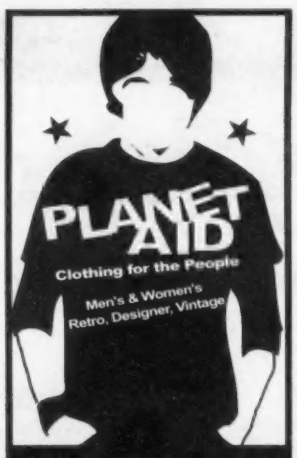
Can Love Last?
The Fate of Romance over Time
By Stephen A. Mitchell. Norton, 224 pages, $24.95

But where Freud placed great emphasis on this recognition, the "reality principle," Mitchell views our "fantasies" as themselves important "sites" for apprehending reality and shaping lively meaning out of our days. Here, he inverts received wisdom: settling into a life of ordered habit with one's mate is not necessarily a mark of developmental maturity but all too often the result of regressive longings for childhood security. He argues further that choosing such a path is actually far more dangerous to love — and ultimately to long-term commitment — than is tangling with love's inherent vulnerability and instability.

For Mitchell, love enhances our self-ideals, but it menaces them, too, since to love is to be known, and we all have much to hide — even from ourselves. Sexual love, for example, is a lightning rod to knowing oneself and one's beloved, which is why orgasm can be experienced as utterly self-shattering (and thus something to avoid), triumphant mastery, or transcendent bliss. Likewise, dependency on another invariably arouses feelings of aggression, for such need threatens our autonomy. And then there's the dance of guilt and self-pity that stands in for taking responsibility for our actions. We ignore these truths, in all their infinite variety, at our peril, says Mitchell, and at the risk of extinguishing the "adventure" of romantic love. "Paradoxically," he reminds us, "the survival of romance depends not on skill in avoiding aggression but on the capacity to contain it alongside love." The same is true of the exaggerated shape often assumed by our sexual caprice and moral identity.

Those seeking a how-to manual should not look here. *Can Love Last?* belongs in the tradition of the extended moral essay, for Mitchell weaves into his clinical and theoretical reflections the insights of great Western literature, Greek mythology, the Bible, modern science, and popular culture. What's missing is a critical historical eye, a context for assessing whether the postmodern "relational" self is even capable of passion in a world beset by mass consumer culture, celebrity worship, mind-numbingly uncreative work, and corporate dominance — whether it may in fact reflect these fallow conditions. Still, Mitchell's effort to rescue the postmodern self from the clutches of both ironic detachment and simple-minded visions of harmony, and to show why personal romance is larger than itself, hard won, and worth it, offers ground for hope. ■

Catherine Tumber is the author of American Feminism and the Birth of New Age Spirituality: Searching for the Higher Self, 1875-1915, *to be published by Rowman and Littlefield in the fall.*



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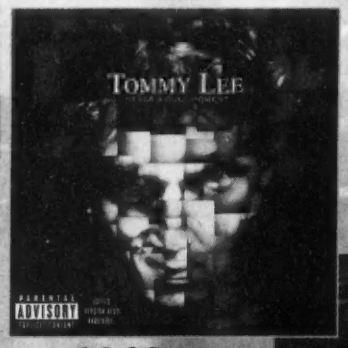

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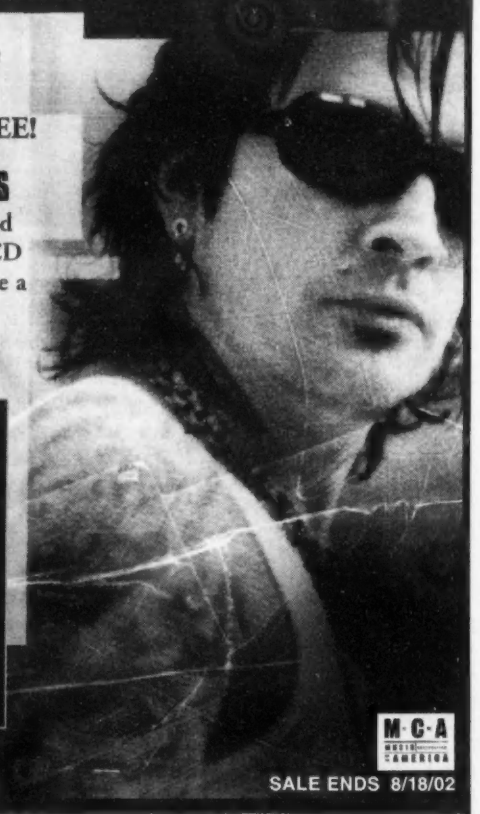
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Folk under fire

Newport and the conservative world of the singer-songwriter

Continued from the cover

sitting through 45-minute sets from the likes of Texas songster Mance Lipscomb and the Georgia Sea Island Singers, damned if Dylan's fans were going to let him slip away so quickly.

The myth persists that a repentant Dylan returned to the stage with just an acoustic guitar to play a solo "It's All Over Now, Baby Blue." Actually, he played the song at the urging of Peter Yarrow, of Peter, Paul & Mary, who suggested he do something to appease the frustrated crowd.

Of course, the shock of Dylan's electricity did piss off some purists. Perhaps none more than festival organizers Pete Seeger and Alan Lomax. Seeger, a hardcore folksinger who'd been pals with Woody Guthrie, was allegedly so livid, he attempted to unplug the group. And musicologist Lomax was so disrespectful of Dylan's new approach as he introduced the band that Dylan's manager, Albert Grossman, confronted him when he came off stage and the two portly men dived into a fistfight.

"Nobody except maybe a few of the New York folk mafia made a big deal about the Dylan electric thing," says folk musician Geoff Muldaur, who played the festival that year with the Jim Kweskin Jug Band and will return this year on his own. "By then, everybody was starting to do it, but in the years since, this is all we hear about. It was a real non-event. I mean, Dylan already had 'Like a Rolling Stone' on the radio."

Apparently the folk mafia had strong connections, because its version of the story became popularized, and, true or not, it remains part of the historic fabric of the Newport Folk Festival, which returns to that Rhode Island city's Fort Adams State Park and Viking Hotel next Friday, Saturday, and Sunday. What's surprising is that 37 years after Dylan started making his music crackle, the issue of going electric — or, to put it more accurately, reaching for a more expansive sonic palette — remains charged.

For singer-songwriters, especially those who have established themselves in the world of folk or acoustic music, it is a challenge knotted by issues of tradition, audience loyalty, economics, creative growth, and musical ability. And it can affect artists at all stages of their careers and at all echelons of the business.

"The difference in the reactions we get from our fans between making an acoustic record and an electric record is like night and day," says Amy Ray, half of the shed-filling singer-songwriter duo Indigo Girls, who are veterans of past Newport Festivals. "People are really open-minded in our audience, but they were not as accepting of the record we did in 1999, *Come On Now Social* [Epic], mixing Appalachian-style music with a lot of sound processing and sort-of-edgy guitars."

Even fewer followed Ray into the churning all-electric waters of her 2001 solo debut, *Stag* (Daemon), a full-throttle rock album that drafted punk-feminist outfit the Butchies as her band. It didn't matter that the Butchies had opened for Indigo Girls shows, or that the duo have aimed to broaden their fans' tastes by bringing an eclectic array of opening acts on tour with them for years.

Ray explains that "artists equate growth with experimenting and not stagnating. Sometimes that means becoming a better songwriter. You can grow just by getting better at what you're doing. But sometimes you search for growth by changing instruments. A lot of our audience discovered us through our acoustic work. When you have a core audience, you have a relationship with them that's based on certain things. When you change those things, you're asking people to stay with you, and you're lucky if they do. It's like having a restaurant you like and they change the menu. It's still good, but it's different, and you may not like it as much."

CONDITIONAL LOVE: *says Amy Ray, "The difference in the reactions we get from our fans between making an acoustic record and an electric record is like night and day."*

Ray appears utterly unaffected by her solo album's cult-level sales. In fact, she seems to have anticipated them, for she chose to release the CD on her own independent label. "The people who were gonna be into *Stag* were into it, and the people who weren't I didn't hear from."

Of course, after 20 years of a highly successful recording career with Indigo Girls, Ray can afford to take her solo debut's lesser reception in stride. But what about the artists who operate at a different economic tier — at the coffeehouse and small-club and theater level where most singer-songwriters earn their living, or at least try to? Those spaces have a reputation for audiences who welcome new talent and who listen closely to both words and music — no small thing once you've heard the roar of voices drowning out a band at a local rock club as they attempt a quiet ballad.

"When I won the [Somerville-based] Acoustic Underground competition in 1995, I played the bouzouki, an acoustic instrument, and I felt that I got classified as a folk performer on the basis of that," says Merrie Amsterburg, who has released two albums on the Cambridge-based Rounder label's rock-inclined Zoë imprint. "Those audiences have been very supportive . . . they're very warm to new performers and interested in hearing people who can write good songs. There's more of a grassroots network of clubs and promoters in the folk world too, which is more supportive for touring. It's cheaper and easier to tour in smaller venues to promote your records than touring with a full band and playing pop-music venues."

The flip side is that those same audiences and promoters tend to impose conditions on their love. "They tend to be very critical and are very protective of the identity of the music they like," offers James O'Brien, a Jamaica Plain–based singer and guitarist who lives a triple life in the regional folk world. He's in the early stages of a promising career as a performer. He's the booking agent for Worcester's Java Hut. And he's a volunteer at Harvard Square's historic Club Passim, where he has a hand in production, publicity, and management.

"Scrutiny was a real consideration when I moved from being a solo acoustic performer, with just my voice and guitar, to a duo with a drummer," he recounts. "Without a lot of time passing, I was receiving the opinions of people who'd seen us saying, 'We think this works, but we're not sure about that. We'll see how it develops.' Most people, when they find a performer they like, are just looking for the same experience whenever they see them. If you start as a solo artist and suddenly add another piece, and then another, it changes the parameters of the performance. It changes the flow and intimacy level. People like to see a unique performance that presents some sense of the time and space they're in, and if that gets compromised in some way, that is probably the kiss of death for a folk performer. Nonetheless, you can't play the same set every night like a rock band might on tour. Folk audiences want a performance from an artist that applies to the room they're in and the night they're in it, and yet they want there to be something familiar and consistent about it too."

Bill Morrissey, another Newport veteran, is the poet laureate of New England folk music, with nine albums on Rounder's Philo label. He observes that "for a scene that blossomed in the '60s, when everything was about change, folk audiences are a conservative group. They want all the work to be done for them rather than to be challenged. And there are some songwriters, who I won't name, who have learned to play that card. I mean, I've been doing this for 35 years, so I can hear what these performers are doing. I know the chord changes that work, and these guys will play 'em every time because they know it's safe as milk. I wouldn't pay to hear that, but plenty of people do. Give me somebody who's going to go for a weird guitar line or put different voicings on their chords."

Folk radio and record labels are also conservative, according to Morrissey. "What gets the most airplay for me is songs where there's me and a bass player, and the more progressive shows play some other things. The album I did in New Orleans with a horn section, [1996's] *You'll Never Get to Heaven*, probably got the least airplay."

With a chuckle, Morrissey recounts the time he told one of the owners of his record label that he was interested in making an album with the rock group Morphine. "His face just drained of all color. He was horrified. 'How could we market that?' "

Indeed, any blurring of genres or categories seems to confuse or at least alienate music-business professionals, whether they're selling CDs, radio advertising or club admissions. What's ironic is that today's performers have been exposed to a wider variety of music than ever before, from Bulgarian female choirs to Arabic rai to rusty-tractor blues and the sleek sonic tinkerings of electronic ambient music. And musicians are almost by definition intrigued by unfamiliar sounds — sometimes enough to experiment with them. Thus the lines are constantly crossed.

Today, even the term "folk music" has taken on a different context. When people talk about contemporary folk musicians, they usually mean singer-songwriters and are referring to artists closer in spirit to Dylan's full-band approach than to Woody Guthrie's lone-wolf troubadouring. But "folk music" most accurately describes traditional acoustic music, where longstanding sounds and ways of singing and playing are the backbone of its identity. And it's within that realm that resistance to change dies hardest.

"That's a fact of life," says Rounder cofounder Marian Leighton-Levy. "Change is problematic in any traditionally based art form, whether it's a bluegrass band that has

music

PUSHING BOUNDARIES: *Patty Griffin's 1998 album* Flaming Red *is a lightning rod for opinion about what a "singer-songwriter" can and can't do.*

the audacity to add drums or something else. There's a perception among certain fans that you are selling out if you don't strictly adhere to the rules they conceive of as defining your idiom. Years ago, the idea of women like Alison Krauss and Laurie Lewis leading bluegrass bands would have been inconceivable because it was such a male-dominated field. You could call that sexism, but I don't think that, traditionally, bluegrass fans think of it that way. Right now Natalie MacMaster has developed a way of playing and arranging her music that's taking Canadian fiddle-based music to a larger audience, and I'm certain she encounters some resistance from her traditional fan base." Leighton considers this philosophical tug-of-war between artists and a segment of their fans as "part of the creative tension that exists when you're playing any form of traditionally based music and are trying to move forward as an artist."

But as Amy Ray's experiences attest, evolution can be prickly even for singer-songwriters working in contemporary styles. In the course of several interviews for this essay, Patty Griffin's 1998 album *Flaming Red* (A&M) came up as a kind of case study. To my ears — conditioned to rock, jazz, blues, folk, country, electronic music, and all variants of godawful or God-blessed noise — it's a beautiful and daring recording that blends smart, articulate songwriting with lovely and at times almost psychedelic electric textural music. Yet it's a soccer ball in the world of singer-songwriters, booted about the field of opinion by fans and foes.

"Patty Griffin's first album [1996's *Living with Ghosts* (A&M)] was very personal and delicate and fell into the mainstream folk audience's lap very comfortably," says O'Brien, who's an astute observer of the singer-songwriter scene. "I got the feeling a lot of the audience took *Flaming Red*, which was much more electric, almost as a betrayal or reacted with a feeling like having one's child leave. It hurt her numbers, and I think the new album, *1,000 Kisses* (Ato), is kind of a band-aid event for her. Perhaps she was injured by the fact that her last record had been rejected and she was left with the option of making a record that will sell." Indeed, *1,000 Kisses* does seem like a retrenchment toward her more acoustic sound.

Griffin's publicist said she was busy working on new recordings and thus unavailable for comment, but others offered their thoughts. Veteran Canadian singer-songwriter Bruce Cockburn, who has had little trouble crossing the borders of acoustic and electric music over the decades (and who'll play the Newport festival next Sunday), calls *Flaming Red* "exceptional" but wonders whether audiences weren't confused by the contrast with *Living with Ghosts*, or whether something as ephemeral as timing wasn't a factor. "Sometimes it can be as simple as that, at least that's what I've observed over 30 years of doing this. That's the sort of problem you solve with time. You carry on, and after a while people figure out, 'Oh yeah, Patty does this, and she does that.' If you have a track record of a half-dozen albums and you make a change, you'll lose some people but probably gain some new fans, and it will all kind of even out in the end. But if you're new, it's riskier. When all the people who supported you when you arrived as an unknown hear you do something new that they weren't expecting, then there's a problem."

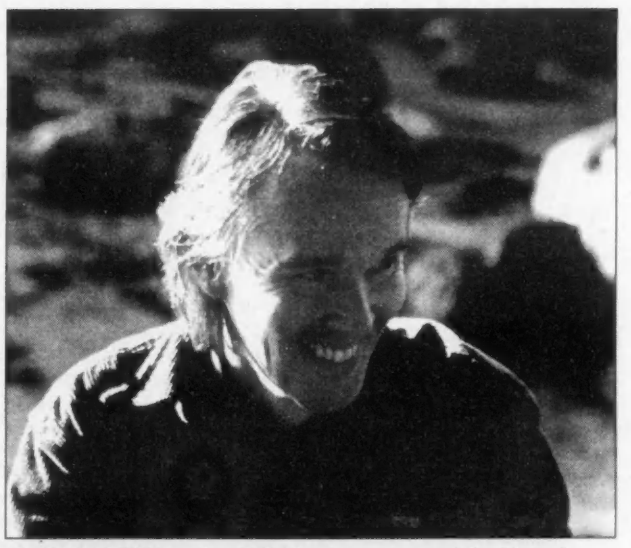
What's surprising is that 37 years after Dylan started making his music crackle, the issue of going electric remains charged.

Cockburn's observation can, however, also apply to well-established artists. Suzanne Vega's 1987 album *Solitude Standing* (A&M) propelled her to the apex of the singer-songwriter scene. The single "Luka" hit #3 on the pop charts and the album sold more than a half-million copies. A remix single and album of "Tom's Diner" further enhanced her pop credibility. Five years later, when Vega embarked on two sonically experimental CDs with producer Mitchell Froom, *99.9°F* and *Nine Objects of Desire* (both on A&M), neither disc achieved that level of success.

But are the failures of artists who try to expand or alter their musical direction the fault of conservative audiences or their own flawed musicianship? Perhaps Vega's albums could have found a better sense of direction within their expanded palette (though, again, I consider them her most interesting work). And Griffin's vocals on *Flaming Red* might have been higher in its mix, a complaint registered by several sources.

"In general when we talk about singer-songwriters, aren't we dealing with poets who use music?" Geoff Muldaur asks. "And if we're dealing with poets who use music, how musical would you expect them to be in general? Dylan happened to be not only a great songwriter but a great singer, which he's rarely given credit for, and had a kind of musicianship that was really special. A lot of singer-songwriters don't have that sort of musicianship. It takes a human being with a special talent to strike the right balance with this stuff. I mean, you can't throw a bunch of monkeys in a room with typewriters, or, in this case, in a digital studio, and expect something special."

The issue, according to Bob Jones, longtime producer of the Newport Folk Festival, is not so much musical direction as presentation. "What happens is that a singer-songwriter decides they need to step out in some way, and for many of them this means they suddenly need a band, and particularly drums, or that they're going to experiment with sounds on their records. And I think that very many of them have very little concept of how this is supposed to work.



NEW SOUNDS: *when Bill Morrissey proposed the idea of recording with Morphine to a record executive, "his face drained of all color."*

"First, they need to recruit players who are sympathetic to their genre — who understand that the song has to come through whatever's being played. I've gone to hear numerous singer-songwriters and you can't understand what they're saying. I've told these performers, 'If you were a poet, which, basically, you are, you wouldn't write stuff down in a way that people couldn't read. You have to think about the people in your audience the same way. You're telling them something, and you have to understand how to do it in a way that they can understand you.'

"The ones who are apt to get away with trying things in different ways are incredibly strong singers who can overpower whatever else is around them, like Melissa Ferrick or Ani DiFranco. They just power ahead, but eventually they also need to learn all the other elements of what it takes to make great music and put together the right band.

"A master of that is Lucinda Williams. In my mind, she has learned the whole process, from recording to really singing to knowing exactly which instruments and which players are right to play with her."

Indeed, DiFranco and Williams in particular have shown their ability to bring audiences along on all of their artistic journeys, whether the road has led to dalliances with hip-hop, solo performances, rocking bands, subtle country arrangements, or dusty pit stops in blues and alternative rock. So has Dar Williams, who plays Newport on Sunday. Her star has continued to rise as she's toughened her lyrics and diversified her sound with such flourishes as Hammond B-3 organ and banjo and strengthened the role and the volume of her rhythm section, which is especially stomping on last year's *Out There Live* (Razor & Tie).

Williams believes that risking relationships with audiences, radio, and other supporters may be unavoidable — a requirement, perhaps, of artistry. "In this era, we are encouraged to stick to one label, to adhere to one path or belief. After September 11, I've even come to believe there's something very anti-terrorist about figuring out who you are within your work and life and trying to create a live-and-let live environment as you move forward. And you hope that other people will move with you, or at least understand where you're going. In a sense, I think that an artist who tries to grow and shares that with the world, as opposed to accepting what's expected of them or jumping on a commercial bandwagon, is really making a statement, which is what artists are supposed do." ■

music

Down times

Heroin as a metaphor for the human condition in the postmodern age

pop rocks
BY MATT ASHARE

The new album by former Alice in Chains guitarist Jerry Cantrell — *Degradation Trip* (Roadrunner) — opens with what anyone familiar with his former band's brooding songbook will recognize as your basic grunge-metal rage-rock tune: "Psychotic Break." As thick walls of overdriven guitars close in on Cantrell, he "feels the fear take hold." By the time a dense choir of background vocals have swarmed around the chorus, he's "snapping two-by-fours" and "punching holes in drywall." This is one of the more potent sounds of alienated youth in the post-alterna-rock era: no irony, no allusions, just unadulterated autobiographical brutality cast in the grim light of detuned guitar chordings, rumbling bass, and muscular pounding drums. But it's not long before Cantrell steers *Degradation Trip* down an even darker alley of the psyche, as he zeroes in on a subject closer to his heart and to the hearts of the band members he helped lead out of Seattle's hair-metal ghetto and onto the world stage of grunge more than a decade ago. To any one even remotely familiar with the behind-the-music saga of Alice in Chains, the second song, "Bargain Basement Howard Hughes," comes loaded with allusions to the band's late singer, Layne Staley.

It was a heroin overdose that's said to have taken Staley's life back in April, but that wasn't much of a surprise either. For the better part of the past decade, Alice in Chains had been a band in name only, as Staley remained in self-imposed exile because of a debilitating addiction that ranked as one of the worst-kept secrets in all of rock. Everyone, it seemed, knew what was up, in part from having read a candid interview he gave to *Rolling Stone* around the time of the release of the band's homonymous 1995 album. In its wake, the band were able to squeeze out an MTV *Unplugged* CD as well as a box set and a greatest-hits CD of sorts. Staley was even coaxed into the studio to record a couple of new tunes. But as the years passed, it became clear that Alice in Chains were in real chains: there'd be no touring, no new album, nothing more to keep the band in the public eye until he cleaned up his act.

So Cantrell, who'd been the main architect of the Alice in Chains sound anyway (the bottoming-out guitars, thundering beats, and almost gothic harmonies that gave the band's best material a density that was hard to match, even as he deployed a crucial hook or two to keep radio interested), embarked on a solo career with 1998's *Boggy Depot* (Columbia). It amounted to an Alice in Chains album without a frontman, though Cantrell's voice was more than up to the task of holding down the center. It even sold reasonably well. But that didn't change the fact that at the drop of a hat — or at least a habit — Alice in Chains could have set off on the kind of lucrative arena tour that Cantrell couldn't manage on his own, or recorded an album that would almost certainly have passed the platinum mark, leaving *Boggy Depot* in the dust.

The eeriest aspect of "Bargain Basement Howard Hughes" — and indeed, much of *Degradation Trip* — is that though the disc was finished months before Staley's death, many of its lyrics could have been written in the wake of his death. "Chalking up my dead friends," Cantrell grimaces on "Psychotic Break." And then in "Bargain Basement Howard Hughes" he lets loose with the most obvious arrows aimed in Staley's direction. "Stubborn bastard, hard head knocking/We had our good years too/Though apart, you're still in my heart/I'd give anything for you." Unfortunately, though Staley may have been in Cantrell's heart, he apparently wasn't in Cantrell's phone book — reports have it that he had been dead for two weeks when his body was discovered. You'd think that someone — his dealer even — would have noticed earlier. But apparently he'd already declared himself dead to the people closest to him. The coroner's report was a mere formality.

Heroin addiction and rock and roll have had an ongoing stormy relationship at least since the '60s, and much farther back if you throw the classic bebop jazz guys (Charlie Parker, John Coltrane, Miles Davis, etc.) into the mix. Hell, it's said that Mozart, who may have been the first real punk-rocker, had a nasty laudanum addiction that contributed to his early shuffling off of this mortal coil. So it's in no way news that there's something about the rock-and-roll lifestyle, or the rock-and-roll personality, that's particularly vulnerable to heroin addiction and abuse. Any rocker looking to bolster his rebel image will naturally seek out what society puts atop its list of taboos, and for years that's been heroin.

What's more, heroin addiction and abuse have not always been a clear-cut evil in the realm of rock and roll. Even Alice in Chains benefitted from the numerous songs Staley wrote about his addiction, or at least from the way he used his addiction as a metaphor for a psychic suffering and alienation that struck a chord with the alterna-rock audience. And who's to say what Charlie Parker, the Rolling Stones, or Kurt Cobain (and the list goes on and on and on and on) would have accomplished without the insights that they derived from the pain, the dread, and the sense of powerlessness that come with addiction? I don't mean that as a defense of drug abuse, only as one of the many reasons why artists like Staley — people who obviously know the consequences — dive headfirst into a downward spiral that few emerge from unscathed, and many never return from at all.

Unfortunately, it's becoming clear that when people look back on the alterna-rock years two or three decades from now, heroin is going to play a big role in the story. It had a hand in robbing grunge/alterna-rock of its most promising artist, Kurt Cobain. But it's also ravaged and torn apart dozens of other '90s bands, from Stone Temple Pilots to Alice in Chains to the Red Hot Chili Peppers, who lost not one but two guitarists to heroin addiction, and whose singer, Anthony Kiedis, has acknowledged both in interviews and in his song lyrics that he too had a major problem with the drug.

The first Chili Pepper to go was founding guitarist Hillel Slovak, in June of 1988, and his death inspired one of the Peppers' best songs to that point: the anti-heroin "Knock Me Down," from *Mother's Milk* (EMI). As Kiedis has pointed out, even losing one of his best childhood friends wasn't enough to get him to stop using — chilling testimony to the grip that heroin can have. Eventually he did get clean, and that inspired what might be the Chili Peppers' defining song of the '90s, "Under the Bridge," a crossover hit from 1991's *Blood Sugar Sex Magik* (Warner Bros.) that turned what had been a novelty funk-punk act into a real band with at least one real song. But the Peppers' travails with heroin hadn't ended yet — John Frusciante, who plays the beautiful Hendrix-style guitar on "Under the Bridge," was the next to succumb, and his long bout with heroin was as poorly kept a secret as Staley's.

Fortunately, Frusciante made it through to the other side, and though he admits in the new *Spin* that his arms are so scarred from shooting coke that they look like something you'd see on a burn victim, he's not just back in the band — he's almost singlehandedly helped redefine the Chili Peppers' musical direction on their new *By the Way*. The folks at *Spin* say it could be one of the best rock albums of the year, and they might be right. Instead of toying with the funk-punk, thumb-slapping bass nonsense that had Kiedis rapping like the whitest man on the block on past recordings, the new disc is full of textural guitars, pop hooks, real singing with real melodies, and, of course, a number of allusions to what remains one of the most important parts of Kiedis's life. The second song begins with the line "This is the place where all the junkies go" (I guess it's not an allusion when you just come right out and say it), and though most of the lyrics are semi-stream-of-conscious in form, every once in a while you catch a line that would seem to refer to the experience that Kiedis and Frusciante shared.

In other words, the more things change, the more they seem to stay the same. Rock and roll and heroin have shared a special bond throughout the music's existence, and it would be denying the obvious to claim that the drug has had only a destructive effect on the music. For those who make it back from the precipice that Staley couldn't tear himself away from, addiction has become one of the more powerful metaphors for the human condition in the postmodern age. And as long as we as a society continue to vilify heroin by waging so-called wars on drugs, we'll be ensuring that the next generation of rockers looking for a stiff fix of rebellion will gravitate to the one drug that's guaranteed to put you on the list of those who aren't afraid to live dangerously. There will always be casualties like Layne Staley, as well as bands — like Godsmack, Mudvayne, Dope, and Rehab — who gratuitously latch onto heroin's evil mystique in an effort to move more units. It's a shame, but it's also just a fact of rock and roll, and life. ■

KATHY CHAPMAN

FACTS OF LIFE: *for better and worse, artists like Alice in Chains' Staley draw some of their best work from the experience of addiction.*

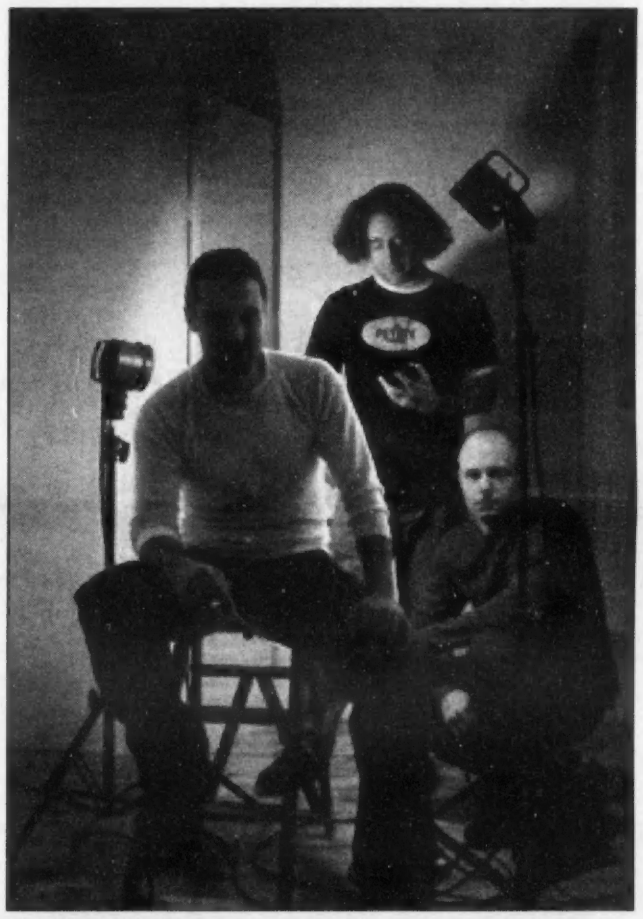
music

Fresh starts

Steve Powers & Adam Buhler team up; Jimmy Ryan goes solo

When Steve Powers first met Adam Buhler, he had a panic attack and couldn't play guitar. So the two decided to blow off his audition, get really stoned, and talk about classic rock. Next thing they knew, they were in a band together.

That may be an unlikely story, but Sparkola are a pretty unlikely band. The two principals' backgrounds couldn't be more different: Buhler has a high local profile and a growing national one, whereas Powers's only previous outfit was Plank, who never left the studio. They're both guitarists, but Powers is a long-time rock guy and Buhler was in a handful of stylish electronic bands. What's more, after stints with Sirensong, Splashdown, and wife Cynthia von Buhler's band the Countess, Buhler had never been in a group with a male frontperson. But chemistry is chemistry, and it didn't take long for the two to figure out that they had it.



STONED AGAIN? *Powers and Buhler share an appreciation for classic rock and grass.*

It was Powers's girlfriend Melissa (now his wife) who started pestering Buhler with his demo tape. "She probably asked me about 89 times. I always say no, because we get so many demos at CVB [the label run by Adam and Cynthia]. Usually it's people who haven't done any research of what kind of label it is and what kind of music I like. She kept hounding me until I played Steve's tape — it was pretty rough and ready, but there were some real bright flashes of light in there." More to the point, the two realized they got along. "We shared some things that really aren't that typical, like an appreciation for classic rock. We also liked to smoke a ton of grass — okay, that's not so atypical."

cellars by starlight
BY BRETT MILANO

You might not pick those influences up from Sparkola's homonymous debut — for one thing, you probably wouldn't expect a band who love pot to get through 11 songs in a concise 35 minutes. And despite their professed love for classic rock — for which I can vouch, having spotted Adam at a couple of Yes concerts — *Sparkola* is a thoroughly modern rock album. In fact, in its way it's one of the more obvious hits ever to come out of the CVB camp. Credit that partly to Powers's songwriting, which is smart, catchy, and varied ("Working on It," inspired by the day-job grind and sporting a chorus of "I've got my people working on it," settles the question of whether he can write hooks). He also has the kind of rough and grainy voice that rock radio currently loves; and what sound like occasional female back-up vocals are in fact "me doing my sissy falsetto." It's clear that he could also do the Eddie Vedder/Scott Stapp howl with the best of them — but he gets extra points for refraining.

For his part, Buhler plays bass (instead of his usual guitar) and gets to run wild as a producer, filling the tracks with natural and electronic instrumental details. The intro to the opening track, "Climbing Out Your Window," is a clue as to what the album is all about. The first thing you hear is an acoustic guitar and hand drums, which give it the feel of a Zeppelin ballad; then programmed rhythms and synthesizer jabs break through on the choruses. But whereas Garbage sounded overly clever when they tried a similar trick on their last album, here the idea sounds live and natural, as the programmed band kick in with the energy of a real one. (Drummer Jason Sakos fills out a few tracks; he also plays with Sparkola live.)

"I wanted to mix the classic rock sound with the things I was doing in Splashdown, sort of looking forward and backward at the same time," Buhler says. "I thought that would make an interesting stew, like a new mix of chocolate and peanut butter."

Sparkola actually formed a year and a half

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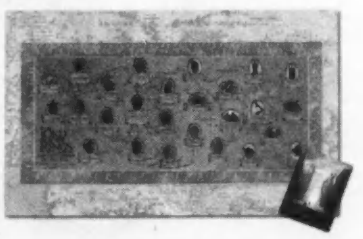

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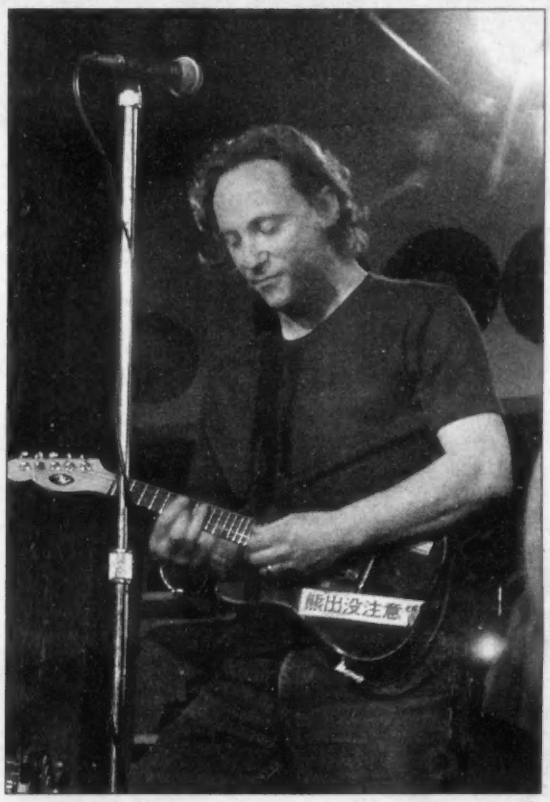
music

Continued from page 17

ago — around the same time the Countess project took off — and Buhler says he tweaked each of the individual tracks for months at a time. This was easy enough to do, since the whole disc (save the live drum parts) was recorded directly to a Macintosh computer in his living room.

"Even if the music had completely sucked, we would have kept going because we were having such a good time," Powers says. Buhler adds, "We had the Mac, one microphone, a couple of guitars, and many bags of Ted Nugent beef jerky. My personal preference is for sonic density; I like it thick. Everything was done in 24-track, and I made sure to use up all the available space."



PLUGGED IN: *Ryan's happy not to play guitar, even if his mandolin often sounds like one.*

Powers continues, "We're such perfectionists that whenever we found one word that didn't sound great, we'd take it out and redo it until it was right." And Buhler concludes, "I didn't sleep too much while we were doing it."

and Wooden Leg member Jimmy Ryan, who makes his solo bow with the just-released *Lost Diamond Angel*, may be one of the nicer guys on the local scene. But you still wouldn't want to be the one asking him why he's never moved on to guitar.

"I get so much shit from people asking about that," he says. "We live in such a guitar/bass/drums universe that it's ridiculous. People say, 'Why don't you just play guitar?', and I say, 'What are you, a lemming? How is rock and roll a rebellion when everybody's doing the same thing?' Besides, I've tried it and I can't really play guitar. But I've always thought the mandolin can be used in other than the stereotypic setting. Then there's all the producers who've said [sarcastic] things like, 'Mandolin? That really rocks, dude.' And I say, 'Oh, yeah? Guitar didn't rock either until you plugged it in, asshole.'"

You probably wouldn't know by listening that there are almost no guitars on *Lost Diamond Angel* — and in part that's Ryan's demonstration of what his instrument can do. He opens the disc with what sounds like a blast of slide guitar (actually an electric five-string mandolin), and he plays a heavy, wah-wah solo on "Hardtime." Backed by most of the Morphine/Twinemen/Lizard Lounge axis — drummers Billy Conway and Billy Beard, saxophonist Dana Colley, singer Laurie Sargent — he plays down his bluegrass roots and plugs into the moody bohemian sound associated with those players. Only on the old-timy-sounding "Face Up" (actually an original, like everything else here) does he return to the style of playing that first inspired him. He says it was Ry Cooder's albums that turned him on to mandolin rather than the acoustic Led Zeppelin songs most of us heard.

Although he co-founded the Blood Oranges (who briefly reunited last year and may do the same later this year), led Wooden Leg for five years, and is currently a mainstay in Catie Curtis's band, Ryan never considered a solo album until this year. "Billy Conway made me do it," he admits. "I had no desire on any level to do one. We were playing on Catie's tour, and he starts saying I had to make a record. And I'm like, 'Bill, that's going to be such a pain in the ass.' Guess I had to get used to using my own name, owning up to being the guy instead of being in a band. That's what he was trying to get my mind wrapped around."

You probably wouldn't know by listening that there are almost no guitars on *Lost Diamond Angel* — and in part that's Jimmy Ryan's demonstration of what his mandolin can do.

The surprise is that old Splashdown fans have been the first to show up at the gigs, even though the music is such a departure. "That's not what I was expecting, but I love it," Buhler says. "At least, the more open-minded ones came along. The ones that were into the gentler pop side of Splashdown are the ones we probably lost." Buhler is also working on a solo album with various singers, including Melissa Kaplan from Splashdown. But he's happy to play the Svengali role in Sparkola, letting Powers be the star — he even feels willing to court the major labels, despite Splashdown's getting famously screwed by one two years ago. "I'm pretty allergic to that scene," he says. "But I think Steve deserves a shot." Sparkola's next local gig is August 17 at the Linwood Grille.

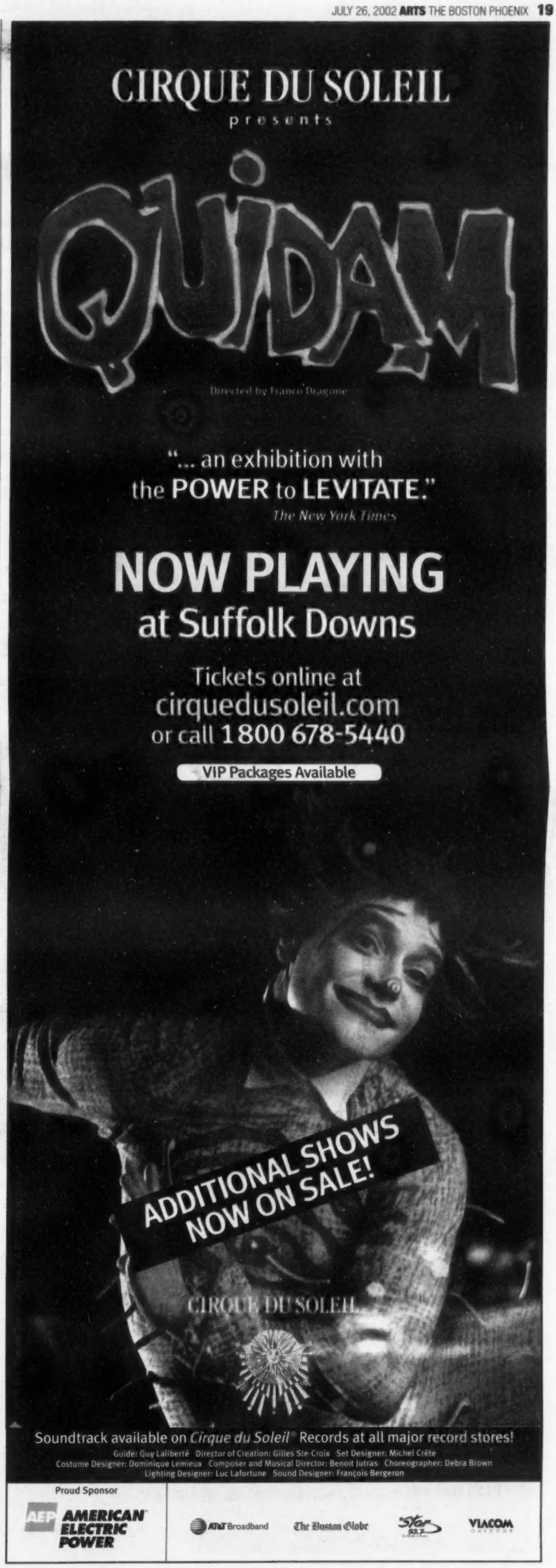
IF YOU'RE GOING TO BE a full-time mandolin player in the rock world, you've got to have attitude. Former Blood Oranges and Wooden Leg member Jimmy Ryan, who makes his solo bow with the just-released *Lost Diamond Angel*, may be one of the nicer guys on the local scene. But you still wouldn't want to be the one asking him why he's never moved on to guitar.

"I get so much shit from people asking about that," he says. "We live in such a guitar/bass/drums universe that it's ridiculous. People say, 'Why don't you just play guitar?', and I say, 'What are you, a lemming? How is rock and roll a rebellion when everybody's doing the same thing?' Besides, I've tried it and I can't really play guitar. But I've always thought the mandolin can be used in other than the stereotypic setting. Then there's all the producers who've said [sarcastic] things like, 'Mandolin? That really rocks, dude.' And I say, 'Oh, yeah? Guitar didn't rock either until you plugged it in, asshole.'"

You probably wouldn't know by listening that there are almost no guitars on *Lost Diamond Angel* — and in part that's Ryan's demonstration of what his instrument can do. He opens the disc with what sounds like a blast of slide guitar (actually an electric five-string mandolin), and he plays a heavy, wah-wah solo on "Hardtime." Backed by most of the Morphine/Twinemen/Lizard Lounge axis — drummers Billy Conway and Billy Beard, saxophonist Dana Colley, singer Laurie Sargent — he plays down his bluegrass roots and plugs into the moody bohemian sound associated with those players. Only on the old-timy-sounding "Face Up" (actually an original, like everything else here) does he return to the style of playing that first inspired him. He says it was Ry Cooder's albums that turned him on to mandolin rather than the acoustic Led Zeppelin songs most of us heard.

Although he co-founded the Blood Oranges (who briefly reunited last year and may do the same later this year), led Wooden Leg for five years, and is currently a mainstay in Catie Curtis's band, Ryan never considered a solo album until this year. "Billy Conway made me do it," he admits. "I had no desire on any level to do one. We were playing on Catie's tour, and he starts saying I had to make a record. And I'm like, 'Bill, that's going to be such a pain in the ass.' Guess I had to get used to using my own name, owning up to being the guy instead of being in a band. That's what he was trying to get my mind wrapped around."

Not released to stores as yet, the disc is available through amazon.com and at gigs. Instead of playing out solo, Ryan is planning a September residency at the Lizard Lounge with the Dangerous Brothers, a project he shares with Hybrasil singer Christian McNeill. They'll be joined by guitarist Duke Levine and by Dave Mattacks, the legendary Fairport Convention drummer who's now based in the Boston area. And what kind of music will they play? "I guess I'm folk-rock if you have to put a name on it, which is what you do when you make a record. But 45-year-old mandolin players aren't a particularly hot commodity, and I ain't wearing no bare midriff." ■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live and on record

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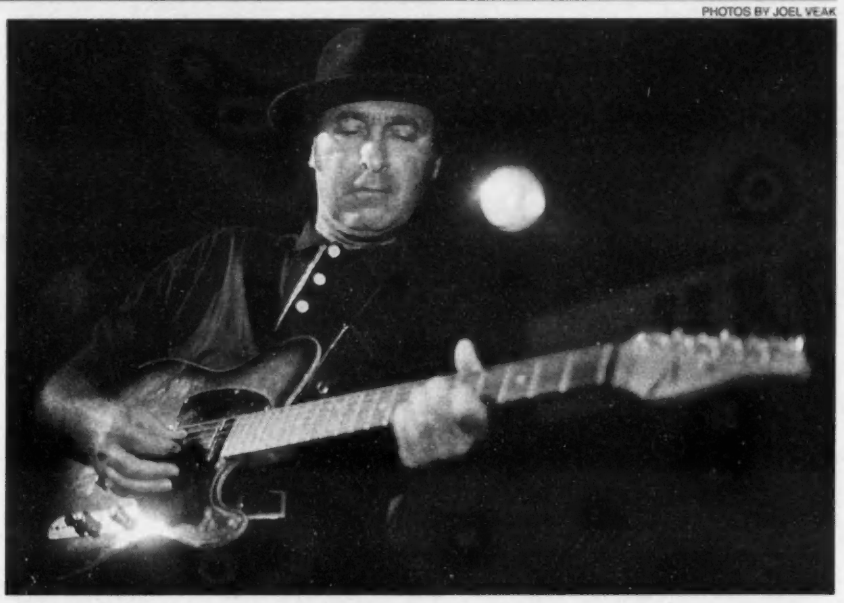

GUITAR MAN: *Peter Parcek had mastery, tone, and taste.*

BATTLE OF THE BLUES BANDS: AND THE WINNER IS . . .

It's after 1:30 a.m. and the last chord has just been struck in Harpers Ferry's annual Boston Battle of the Blues Bands. The event, cohosted by the Boston Blues Society, has been held at the club since the early '80s, and at this wee hour of Friday July 19 it feels as if we judges had been there since the '80s as well. As we and a large contingent of the competitors' fans wait for the votes to be tallied in the club's office, I look over my notes:

• Erin Harpe: singer from, uh, Love Whip. Memphis Minnie tune. Nice fingerpicking, pleasant voice, but one-dimensional delivery. Doesn't really sink her heart into lyrics. If she upped the emotional content of her vocals and varied her tempos more, she'd kill. But not terribly original.

• Rockin' George Leh: blues shouter. Grabs his throat and shakes it for vibrato. Nice guttural low-end growl, akin to Tuvan throat singing. Big vocal range. Soulful harp solo. Originals that sounds like originals. Good ensemble sound. Down on his knees, jumping, rocking. George has great stage presence. Barks like a dog, but on key, and gets crowd to bark too. Joe Turner medley good; "Stand by Me" bad.

• Sweet Willie D & Continental Walk: six-man group with horns open with instrumental. Whoops, it's jazz. Fedoras and suits — ick, Blues Brothers. Willie D comes on in flowing white African tunic. Looks great, but narrow vocal range, just a few notes. Low-key presence. Good players but too much playing. Bored.

• Sam Hooper: energetic, but songs have June/moon choruses, lyrics. Flute is refreshing, sometimes inaudible. Arrangements rote, jive funky blues. Everybody plays well, but music has no heart.

• JJ Sadler Blues Band: Berklee students. Singer is female belter with strong presence, voice. Hyperventilating piano solo; should listen to Otis Spann. "Georgia on My Mind" with just piano and voice seems contrived. Two guitars; Tele player gets it. Lots of songs about sex. Never a bad thing.

• Peter Parcek: guitar trio. Monkeys in lyrics — always good. Slide-guitar instrumental "When the Saints Go Marching In" set to New Orleans parade beat. Bold melody, ripping tag. Originality in writing and soloing. Nice guitar mastery, tone, and taste. Low-string bends cool. Closing medley of standards leaves room for creative improv.

BLUES SHOUTER: *George Leh grabbed his throat and shook it for vibrato.*

I finish as club owner Charlie Abel and DJ Holly Harris step to the mike. "And the winner is," Harris announces, "Peter Parcek." Next year Parcek's trio will represent Boston at the Blues Foundation's national competition in Memphis. Good luck!

— Ted Drozdowski

OZZFEST 2002: THE RAINING KING OF METAL

You pretty much know what you're in for every summer when OzzFest rolls into Mansfield, as it did a week ago Tuesday for the first of a two-day stand. As I entered the gates midway through the first of the two 13-hour Tweeter Center metal marathons last week, body art and bad sunburns were apparent. And as always, the lines at the beer stands were long, longer, and longest, leaving the woman selling fruit smoothies all alone at her little booth. These are, after all, Ozzy's people. And even if Ozzy no longer indulges, they're still a few years away from rehabbing.

The most surprising element at this year's event was the number of unmetal-looking collegiate types. The astounding success of Ozzy's reality MTV show, *The Osbournes*, has obviously widened the former metal monster's demographic. And his new converts appeared to be having the most fun — like children on a trip to the zoo, they wandered the grounds, happily taking in all the exotic sights and sounds. Ponds of vomit dotted the perimeter, adding to the ambiance.

Make no mistake, there were plenty of animals on board. As System of a Down threw down heavily loaded riffs of steel, the crowd tossed chunks of sod from the lawn area; these rained down onto the pavilion like mortar fire onto a battlefield. One man actually had to be taken away for medical care.

Why would anyone brave such a harrowing concert experience? For the headliner, of course. And what did Ozzy give us? He started with a long commercial for next year's *Osbourne* series augmented by his own loud guffaws over the PA. Then he anointed the folks in the good seats, soaking everyone in the front three sections of the amphitheater. Ozzy even joined in the fun by pouring a bucket over himself. What might be a good gag on a sweltering night down South didn't go over too well in New England as the mercury dipped below 70. By midway through the headlining set, a good portion of those who'd had the best seats in the house were shivering on the concourse like party guests who'd been thrown into the swimming pool.

The evening might still have been worth it if Ozzy had delivered something special. But he didn't. The set was a predictable mix of hits and profanity that found his voice even shakier than usual. After all these years as a metal titan, Ozzy's real place these days is doing unwitting comedy with his own Harriet — Sharon, that is — on the only show that's up to bearing his name.

— Tom Kielty

music

Rage II

Papa Roach sign on for another Anger Management Tour

BY SEAN RICHARDSON

Two years ago, rap metal was in its heyday, and Papa Roach were a long-running all-ages rock band from Northern California with a smash debut single called "Last Resort." Written by frontman Coby Dick about a friend's suicide attempt, the song struck a more empathetic chord than your average Limp Bizkit outburst, and its devilish guitar hook gave contemporary metal a much-needed shot of old-school valor. The band's follow-up hit, "Broken Home," dealt with divorce in similarly vivid terms. They opened for Limp Bizkit and Eminem on the high-profile Anger Management Tour, and their first major-label album, *Infest* (DreamWorks), went on to sell three million copies.

Now Papa Roach are back with a new disc, *lovehatetragedy* (DreamWorks), and a spot on the second Anger Management Tour, which hits the Tweeter Center in Mansfield this Saturday. Frontman Dick has decided to go by his birth-certificate name, Jacoby Shaddix. And on the band's current hit, "She Loves Me Not," he adds marital strife to the list of personal issues he's confronted in song. Faced with rejection by his wife, he reacts like many an immature rock guy before him: "I don't know if I care/I'm the jerk/Life's not fair." The band supply the forceful funk-metal backdrop, and Shaddix gets his aggression out Fred Durst–style on the song's pissed-off rap interlude. Suicide attempts and broken homes are one thing, but it's hard to imagine a better example of the new rock realism than writing a hit song about fighting with your wife from the road.

"She Loves Me Not" aside, Papa Roach follow in P.O.D.'s multi-platinum footsteps by choosing pop over hip-hop on *lovehatetragedy*. And like their SoCal buddies, they prove there's life after rap metal for bands who aren't afraid of melody. First-time Papa Roach producer Brendan O'Brien is a master at getting live-sounding rock on the radio (see Stone Temple Pilots, Pearl Jam, and most recently Train), and his influence shines through on the band's monster choruses and party grooves alike. The album opens on a high note with "M-80," a full-throttle blast of near-punk belligerence from the frayed ends of Shaddix's sanity. He's sharp as a knife, high as a kite, demented as the night is long — and not about to slow down. "Baby c'mon!" he howls at the end of the chorus, and the group match him drink for drink without losing sight of the hook.

Most of *lovehatetragedy* was written during the band's grueling OzzFest 2001 stint, which left them on the verge of breaking up. Shaddix was so distraught, he wrote more than one song about fighting with his wife, and once he even calls out his bandmates. "I need a bottle, I need some pills/I need a friend, I need some thrills," he sings on "Time and Time Again," a bracing pop-metal anthem that shifts between his perspective and that of his wife. He hits rock bottom on "Decompression Period," a moving Staind ballad that rises above the gloom with a gorgeous melody that verges on prog. As you listen to the disc, it's hard to believe that both the band and Shaddix's marriage are going strong today.

But making triumph out of tragedy is what Papa Roach do best, and their high-testosterone pop is ultimately more fun than anguish. Shaddix's pain runs deep on "Life Is a Bullet" and "Born with Nothing, Die with Everything"; the soaring vocal harmonies on the latter are his sweet redemption. Even "Walking Thru Barbed Wire," a gnarly punk-metal eulogy to the singer's dead dog, sounds disarmingly sincere. The only time the band screw up is when they try to get metaphysical on "Singular Indestructible Droid," a plodding screamer that (unfortunately) has nothing to do with *Star Wars*.

One of the last things you'd expect to find in the anti-sentimental world of commercial metal is a September 11 song. But that's exactly what Papa Roach deliver at the end of *lovehatetragedy*, and it means enough to them that they make it the album's title track. It's a fitting expression of fear and confusion that ends up being the most optimistic song on the disc. "You better run for your life!" screams Shaddix over a terrifying metal bridge that's a little too vérité for its own good. But he also calms down enough to reflect on what's really important to him: "It's sad it took war just to bring us together/I believe in love/I believe in forever."

P.O.D. said as much on *Satellite* (Atlantic), which came out September 11 and took a sobering look at school violence on the hit "Youth of the Nation." It seemed unlikely that the stars of rap metal would ever learn to write melodies. But if Papa Roach and P.O.D. can do just that and even show a little heart, then who knows — there might be hope for Fred Durst after all. ■

The Anger Management Tour features performances by Eminem, Ludacris, Papa Roach, Xzibit, and others this Saturday, July 27, at the Tweeter Center in Mansfield. Call (508) 339-2331.

MAKING TRIUMPH OUT OF TRAGEDY *is what Papa Roach do best, and their high-testosterone pop is ultimately more fun than anguish.*

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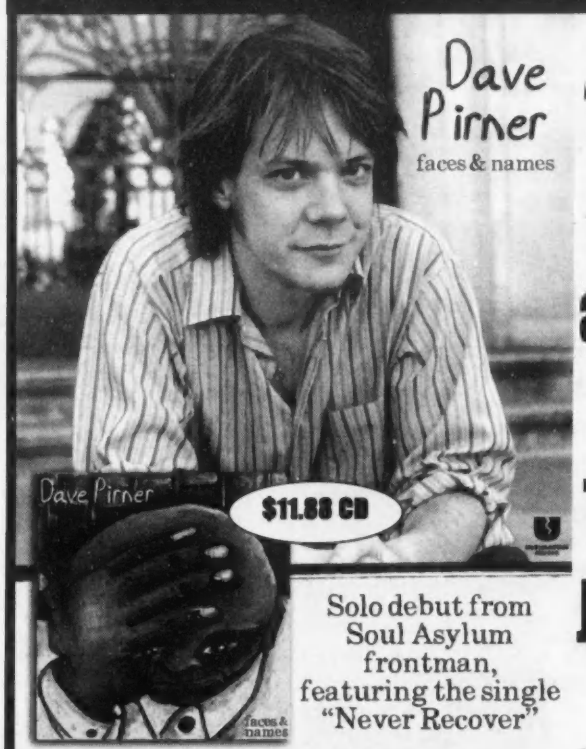

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Lady killer

Slug finds the romance in rap

NEW YORK — There's an ad hoc queue of women waiting to greet Slug at the bar. It's about 10 p.m., and he's slouched up against the wall in the Knitting Factory, an unimpressed look on his face, casually downing a Heineken. The last time he was here, in July 2001, he almost caused a stampede by jumping into the crowd after his set and slowly working his way to the doors, admirers tugging on him all the way. The scene before this show is a bit more sedate, but Slug's still a magnet. Born Sean Daley 29 years ago, he possesses a kind of sinister charm. He's unfailingly polite to women, even as he remains distant. As a result, he's the object of much desire.

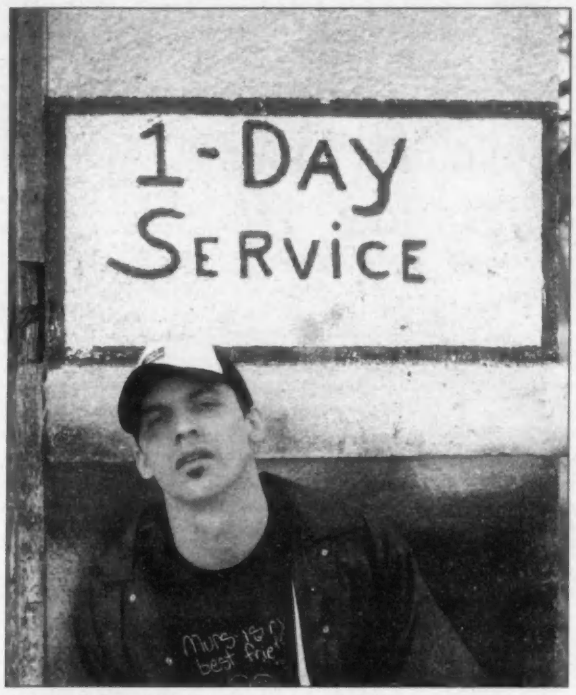
Slanguistics by Jon Caramanica

It's odd, then, that on his recordings, he's almost never the one being pursued. An indie-rap icon, Slug is the frontman and sole rapper in Atmosphere (producer Ant completes the lineup), a group with a rabid following. Slug's trademark songs — "The Abusing of the Rib," "The Woman with the Tattooed Hands" — are chronicles of awkward, unrequited desire. And much of the rest of his œuvre centers on bad relationships (or, if you believe what Daley says, one bad relationship). The last Atmosphere album, *The Lucy Ford EPs* (Rhymesayers), may well have been hip-hop's first true therapy session on wax: grim, vituperative, incisive, cathartic.

Whereas *Lucy Ford* was Slug's song cycle about failed romance, the new Atmosphere album, *God Loves Ugly* (Rhymesayers/Fat Beats), could legitimately be called Slug's battle record. There are moments when he eschews lost love for a more aggressive stance. "One of a Kind" uses words as weapons. On "The Bass and the Movement," he jabs, "Give the kid a nipple 'cause he sucks."

But Slug's never very far from tugging on his own heartstrings. On "Give Me," he jokes that he's "been making it cool to rap about love again." Hip-hop could certainly use a little bit of that these days, but Slug's blend of skill, wit, charm, and attitude (not to mention good looks) promises to take him far away from this often parochial genre. He might blow up. He might go pop. (In its first week of release, *God Loves Ugly* scanned more than 9000 units, landing the little indie rapper square in the middle of the *Billboard* album charts, at #139, and at the top of the Heatseeker chart to boot.)

Early last year, I asked Slug about that possibility. "I think it could happen," he admits, though he shits on major labels in more than one song and seems to make a habit of undermining any dealings he might have with potential suitors. "It's why I crack jokes about being the VH1 rapper. I think a lot of the stuff I do is still safe and innocent enough to not really offend anybody but still be different. It could be pop. It's just a matter of timing. I know that. I know verse/chorus/verse, how to build a bridge, word association. I've studied this shit. It's just timing. I want to be the first rapper on VH1 with a good song. We're going to make rap music for 28-year-old white women."



SWEET TALKER: *"I want to be the first rapper on VH1 with a good song," says Slug. "We're going to make rap music for 28-year-old white women."*

On "Hair," she's more like 21. "I'm in my late 20s, little girl/Don't flirt with me," he warns. "I got the capabilities to program your circuitry." By the end, though, he's given in to her advances and finds himself being driven back to her house — he won't bring groupies to his place — only to get blindsided by a truck and die. The moral: love hurts. As for commitment, it's an unpaved, mine-infested road of disasters. "Fuck You Lucy" revisits the title paramour from his last album, whom he's still trying desperately to kiss off. "Fuck you, Lucy, for divining my existence," he snarls. "Most of this garbage I write/That all these people seem to like/Is about you, and how I let you infect my life."

It's probable that a good portion of the units Slug moved in the first week of *God Loves Ugly*'s sales were sold to women — girls just like those angling for a few minutes of his time at the Knitting Factory bar. One asks for an autograph. One tells him how much she and her friends love him. One particularly attractive one sidles up next to him, gives him a languorous eye, and turns to order a drink. Slug lets out an almost imperceptible sigh, fishing into his pocket for a drink ticket. Tapping her on the shoulder, he musters his best tortured-artist look. "Let me get this one," he says. She smiles. ■

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off the record

pop

★★1/2 The Tragically Hip, IN VIOLET LIGHT (Zoë/Rounder). Perpetual touring and an armload of recordings have built Canada's Tragically Hip a large enough following that they've sold out their show this Friday at the Somerville Theatre. These endeavors have also taken them, at last, to a producer, veteran British art-rock maven Hugh Padgham, who can locate and enhance the subtle beauties in their meat-and-potatoes approach — threads of more expansive psychedelia. To judge by the image on the CD itself, which does homage to Pink Floyd's first album cover, Padgham and the Hip were on the same wavelength. Robby Baker and Paul Langlois generate most of the band's sonic evolution with their guitars, creating interlocking textures of shimmer and roar in the road song "It's a Good Life If You Don't Weaken" and meeting like conflicting tides in "Are You Ready." The six-strings churn up a spray of sound in "Silver Jet" and make things dark and dreamy in "Throwing Off Glass."

But singer/lyricist Gordon Downie still doesn't hit the mark with his writing. His literary allusions seem more pretentious near-misses than connections to the themes of growth and discovery he's tried to weave throughout. Maybe it's a matter of vocabulary, or a lack of depth. Certainly the teenage wasteland he tries to create in "Throwing Off Glass" would be more vivid if he didn't depend on "a car full of haircuts" driving past to create tension, and there's something about his allusions to love's being "too cunning" and the world, "like love," having "barbarous threats" that's both unwieldy and overstated. Well, at least he's aiming for something as ambitious as the music.

— Ted Drozdowski

(The Tragically Hip play the Somerville Theatre this Friday, July 26. The show is officially sold out.)

★★★ Ash, FREE ALL ANGELS (Kinetic Records). With their third album — 1999's critical and commercial stiff *Nu-Clear Sounds* — this jangly Irish buzz-pop band seemed on track to burn out and fade away. The group were sweet pop-punk teenagers when guitarist and singer Tim Wheeler wrote several of the songs for their first two albums, *Trailer* (1995) and *1977* (1996); after that they turned to grungy guitars and Butch Vig to modernize their sound and instead ended up with something awkward and generic. But with *Free All Angels* (released a year ago in Britain), Wheeler, guitarist Charlotte Hatherly, bassist Mark Hamilton, and drummer Rick McMurray have risen to the challenge of reinventing Ash yet again, this time with the success of their first recordings in mind.

Always 10 times better at gloss than at grunge, Ash here snap with sharp hooks and buzzing melodies. "Walking Barefoot," "Burn Baby Burn," and "Pacific Palisades" bring on waves of the soaring melodic choruses that made early Ash classics like "Girl from Mars" and "Goldfinger." Serrated guitars propel "Sometimes," a wistful ode to loves lost, and "Nicole," a love song and murder ballad all in one. Beneath the pop sheen, Ash are still a shambolic bundle of nerves, but *Free All Angels* is sincere, composed, and infectious enough to overcome Wheeler's neuroses.

— Tony Ware

(Ash play the Tweeter Center as part of the Area:2 festival next Saturday, August 3. Call 508-339-2331.)

★★★ Belle and Sebastian, STORYTELLING (Matador). Scottish indie-pop classicists Belle and Sebastian have acquired an obsessive global fan base in their five-year career thanks to a timeless, folky sound that brings to mind everything from the fey melancholia of the Smiths to the dim beauty of cult folkie Nick Drake to the crisp, playful ease of the *Peanuts* themesong. *Storytelling* is actually packaged as soundtrack to the Todd Solondz film of the same name, even though barely six minutes of the music here was used in the final cut of the film, and much of the album is said to have been finished after the film was completed. Nevertheless, it makes for a fascinating match of two parties obsessed with repression and being bullied.

PSYCHEDELIC: *the Tragically Hip's new producer brings out the best from their meat-and-potatoes approach.*

But whereas Solondz seems fascinated by the cruel and pathetic, Belle and Sebastian write songs about the soft and awkward. And whereas Solondz mercilessly needles and prods his films' hapless boys and girls, Belle and Sebastian are as sympathetic as they come, as in "I Don't Want To Play Football" and the winsome harmonica-laced "Fuck This Shit." The Latin-flavored "Wandering Alone," the soft, surf-punky "Scooby Driver," and the vibes-inflected "Big John Shaft" attest to the group's cheerier side, balancing the dour instrumentals that dominate the album's first half. In the context of the biting snippets of *Storytelling* film dialogue interspersed throughout the record, Belle and Sebastian's songs about life's mundane defeats confirm the group's status as the slyest and craftiest of storytellers.

— Hua Hsu

★★ Queens of the Stone Age, SONGS FOR THE DEAF (Interscope). The kings of desert rock, Josh Homme and Nick Oliveri of Queens of the Stone Age, return here with a third album that whips up a sandstorm of epic guitar rock. Having cultivated the myth that abundant alcohol and drug consumption are fueling mighty psychedelic soundscapes in the sunbaked oasis of their Palm Desert recording complex, the Queens now embody more than just a band — they're the nexus of a group of like-minded rockers who have contributed to Homme's *Desert Sessions* compilations (Volume 7 is the most recent) and forged a brand of stoner hard rock built on a foundation of Sabbath/Zeppelin–style monster riffs baked by more than just the sun. The Queens, though, transcend retro '70s fashion revivals and Sabbath tributes, recording complex material that on this their third album sounds fully contemporary.

Songs for the Deaf begins with exotic, Eastern-sounding harmonies that give way to a grungy, repetitive groove with the signature drumming of Foo Fighter Dave Grohl. "Millionaire," the obvious single, is built around the album's catchiest riff and boasts enough handclaps to make you want to join in, though it also features some deranged screaming. The Queens are also joined by former Screaming Trees vocalist Mark Lanegan, who lends his deep, dark voice to the grim "Hangin' Tree." Unfortunately, as on their previous album, *Rated R*, they seem stuck in a musical rut of their own creation, unable to find new applications for the *Desert Sessions* sound that Homme invented. One change is that they've included a few distracting sketches harping on the rotten state of radio. Rather than simply stating that radio sucks, maybe the Queens should try to do something about it.

— Adam Bregman

★★★ James, GETTING AWAY WITH IT: LIVE (Sanctuary). The now-defunct James were known in the US mostly as the quirky British band responsible for "Laid," an amusingly joyous ode to a particularly insatiable lover. But if they were a mere one-hit wonder on this side of the Atlantic, they were anything but on their home turf. They sustained a two-decade career that included a stint on the infamous Factory label, opening gigs for the Smiths, and a respectable string of hit singles.

Getting Away with It, a live two-CD testament to the band's career, is culled from their final homecoming show in Manchester last December, and it showcases a band who've decided to quit while they're ahead. The trumpet-burnished "Born of Frustration" and "God Only Knows" and the maniacally strummed "Sometimes" are Brit hits that date from the early '90s; yet their soaring beauty holds up. Earlier songs like the bass-driven Factory single "Hymn from a Village" and the poppy nugget "Come Home" may sound a bit dated, but they're tuneful snapshots of a band in the process of finding their sound. And the more recent material — "Space," and "Getting Away with It," from the British-only 2001 album *Pleased To Meet You* — finds James at their most affectingly bittersweet. Best of all, *Getting Away with It* is a swan song that's celebratory rather than sad.

— Annie Zaleski

SHAMBOLIC: *Ash have reinvented themselves yet again.*

world

★★★ ELECTRIC HIGHLIFE: SESSIONS FROM THE BOKOOR STUDIOS (Naxos). The 1980s, when these classic recordings of Ghana's highlife music were made, were not the genre's golden age. That came earlier. But it was an auspicious time when classic acts like the Black Beats and F. Kenya's Guitar Band were still in action, and there was the technology to record them fairly well. That alone makes this collection a must-have for anyone interested in older African pop.

F. Kenya's group boogies hard with tangling guitar lines and slicing, clear vocals on three standout tracks here, including "Memia" (I'm Too Broke)." Eddie Ansah's light, airy vocals and chiming, percolating band bring to mind a very different sound — that of early King Sunny Adé's juju music. The Bokoor Band's "Yaka Duru" has a slightly Latin flavor, edging toward the lilt of rumba. And two tracks by a studio band called the Happy Boys deliver tight, pumping guitar pop reminiscent of Zimbabwean jit music. Most important, this set offers a delightful and fascinating document of Ghana's pop music before it was overrun by reggae, Christian gospel, and hip-hop.

— Banning Eyre

dance

★★★ Sander Kleinenberg, ESSENTIAL MIX (ffrr). Eastern Holland's Sander Kleinenberg first came to the wider house-music public's attention in the usual way for DJs: by seeing his mixes included in Danny Tenaglia and Junior Vasquez sessions and on various dance compilations. In addition, DJ Jonathan Peters's debut CD included Kleinenberg's remix of Ben Shaw featuring Adele Holness's "So Strong."

Kleinenberg's second CD is lusher in tone than last year's *NuBreed 4*. True to the techno tradition of Netherlands disco, he features light, trancy instrumental songs like Bluephase's "The Bell," Filterheadz' "One Who Got Caught," and Fimpalist's "Istanbul" and complex Euro stuff like Redanka's "Out of the Dark." This time, however, he includes more fleshy beats and soulful vocals, with the likes of Peace Division's "Seriously Twisted," Ericke + Matthew Dekay's "This Category," "Funky Green Dogs' "Burnin' Up," and Stefano Greppi's "Elektro Pop: Original Mix." These tracks place Kleinenberg in the mainstream of deep underground house music, and with a beat structure identifiably his: spacy like all Euro, as sexy as the most maximum of diva styles, and as thick in texture as super-premium ice cream.

— Michael Freedberg

Hallway
Bedroom

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film at the mfa

BOSTON FRENCH FILM FESTIVAL — ***JULY 25 - AUGUST 1***

The Pornographer
Thurs., July 25, at 5:45 pm
A porn director (Jean-Pierre Léaud) reconciles work and family.

Roberto Succo
Thurs., July 25, at 7:45 pm
Part crime story and romance based on a real-life killer.

Other World
Fri., July 26, at 6 pm
A woman searches for her fiancé in Algeria.

The Girl from Paris
Fri., July 26, at 8 pm
Sat., July 27, at 3:30 pm
A woman leaves Paris to be a farmer.

The Old Place
Sat., July 20, at 5:30 pm
Sat., July 27, at 12 pm
Jean-Luc Godard's and Anne-Marie Mievelle's exercise in artistic thinking.

Veloma
Sat., July 27, at 1:15 pm
A sailor readjusts to family life after months at sea.

Alive
Sat., July 27, at 5:30 pm
A woman's recovery from an attack.

Gregoire Moulin Versus Humanity
Sat., July 27, at 7:15 pm
Hilarious slapstick comedy.

The Milk of Human Kindness
Sun., July 28, at 11 am
A woman suffers from post-partum depression.

SANDRINE BONNAIRE IN ***C'est la vie***
July 28

DIRECTOR JEAN-PIERRE AMÉRIS WITH *C'est la vie*
Sun., July 28, at 4 pm
Humanistic film about mortality.

Wimbledon Stadium
Sun., July 28, at 2:30 pm
Mathieu Almaric's directorial debut.

PRE-RELEASE SCREENING: *Derrida*
Sun., July 28, at 12:45 pm
Renowned deconstructionist philosopher Jacques Derrida.

FILMS BY ERMANNO OLMI

Time Stood Still
Thurs., Aug. 1, 6 pm
Olmi's debut film about a watchman and his assistant.

The Job
Thurs., Aug. 1, at 8 pm
Humorous look at alienation and bureaucracy.

For more info, call 617-369-3770 or visit www.mfa.org/film

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television

THURSDAY

7:00 Baseball. The Sox versus the Tampa Bay Devil Rays.

8:00 (2) Globe Trekker: *South of France.* A trek along the Riviera among the rich and wine-enriched. To be repeated on Friday at midnight and on Saturday at 11 p.m. on Channel 44, and on Sunday at 11 p.m. on Channel 2 and at midnight on Channel 44. (Until 9 p.m.)

8:00 (5) Metro (movie). Eddie Murphy stars as a hostage negotiator chasing an escaped bank robber out for blood. Kim Miyori co-stars. From 1997. (Until 10 p.m.)

9:00 (2) Frontline: *Bigger Than Enron.* A repeated report on how American stockholders are increasingly unprotected from investment fraud. And we're all going broke as a result, comforted only by the possibility that the big-biz liars and book cookers might suffer a little as well. Remember all those phone calls that interrupted your dinner soliciting you to change your long-distance provider? Remember all those deliberately confusing inserts in your electric bill suggesting that you could change your energy provider if only you could figure out how and that if you didn't you'd worry you were getting ripped off but if you did you'd be afraid you'd made a bad bargain and implying that there are no alternative energy providers? Remember all the pressure tactics and double talk that the minions of Enron and WorldCom and their like insulted you with? Okay, so in some small way the people who used those tactics to steal from you are going to suffer for their sins — but probably not as much as you are. The business of business is screwing people, and big businesses are expert at the task — even when they go bankrupt. (Until 10 p.m.)

9:00 (44) and midnight and 4:30 a.m. (2) Mystery: *Murder Rooms: The Patient's Eyes.* Repeated from last week. The "true" adventures of young Arthur Conan Doyle, med student and sleuth, continue with this serial-killer mystery linked to some unpleasantness during the Boer War. (Until 1:30 a.m. and 6 a.m.)

FRIDAY

10:00 (44) Austin City Limits. Featuring music from Shemekia Copeland and Jimmie Vaughan. (Until 11 p.m.)

Midnight (2) Globe Trekker: *South of France.* Repeated from Thursday at 8 p.m.

SATURDAY

5:00 (25) Baseball. The Cincinnati Reds versus the New York Mets.

7:00 (2) Great Projects: The Building of America: *A Tale of Two Rivers, Electric Nation, Bridging New York,* and *The Big Dig.* Four shows celebrating the great American engineering feats showcase, in order, the Mississippi River levee system and the Hoover Dam; wiring the nation for electricity; New York bridges (the George Washington, the Verrazano Narrows, and a few more) built by engineer Othmar Ammann; and, of course, Boston's own Big Boondoogle attempt to redress a horrible mistake made by a previous generation of ambitious engineers. To be repeated tonight, in hourly installments starting at midnight, in the following order: *Dig, Rivers, Electric, Dig, Bridging,* and *Dig* again. (Until 11 p.m.)

8:00 (5) Live and Let Die (movie). Or, *James Bond Goes to New York.* Double-oh-seven visits Harlem to disrupt a drug syndicate that's been knocking off his fellow spies. Of course, this isn't your typical drug syndicate. This one's masterminded from a Caribbean island run by a fiend bent on world domination. With Yaphet Kotto as Mr. Big and Jane Seymour as Solitaire. From 1973. (Until 11 p.m.)

8:00 (7) Daylight (movie). Trapped in a tunnel between New York and New Jersey with Sylvester Stallone. Could be worse — especially since somehow *both* ends of the tunnel are blocked. From 1996 and co-starring Amy Brenneman. (Until 10 p.m.)

10:00 (7) She Spies. Watch out, al-Qaeda! Remember *Mod Squad*? Remember *Charlie's Angels*? Well this is like those. Three supermodels are released from prison by a secret undercover government agency to do out-of-uniform police work. (Two whites, one black, by the way, just like the Mod Squad — but all female, like the Angels.) Why three supermodels were in jail in the first place is beyond us. Probably drug possession. Anyway, the well-groomed trio are played by Natasha Henstridge (Sil in *Species*), Natashia "Not To Be Confused With" Williams (*So Little Time* with the Olsen Twins), and Kristen Miller (Comedy Central's *That's My Bush*, whatever that is). Tonight the gals get right to the heart of what's destroying American industry by tracking down designer-clothes pirates. The whole thing sounds dumb and terrible (do we sense a guilty pleasure?), but in our mind at least, it's all redeemed by a line of hype on the show's hyper-Java-active Web site (www.shespies.com/main.html): "Not since J. Edgar Hoover have crimefighters looked this good in black spiked heels." Remember, only the *first* phase is denial. (Until 11 p.m.)

SUNDAY

1:00 (25) Baseball. The Sox versus the Baltimore Orioles.

2:00 (7) Basketball. The Houston Comets versus the New York Liberty in WNBA play.

7:00 (2) Evening at Pops. He wasn't much of an attraction when he was the Pops conductor, but now that he's "Laureate Conductor," John Williams never misses a chance to promote his own film-scoring career by dropping in for a concert of movie music. (Until 8 p.m.)

8:10 (44) They Died with Their Boots On (movie). All of them, in fact. The life and death of bloodthirsty US Army general George Custer, a perfect rotter by all accounts, and how he marched the Seventh Cavalry to its doom. This is a 1941 movie, so it offers a fairly positive profile of the American genocide movement. Errol Flynn prances through the lead. Olivia deHavilland plays his sweetie. (Until 10:30 p.m.)

9:00 (4) Having Our Say: The Delaney Sisters' First 100 Years (movie). A TV-movie from the Broadway play from Amy Hill Hearth's best-selling collaborative oral history based on the recollections of Bessie and Sadie Delaney, African-American sisters age 101 and 103. Ruby Dee and Diahann Carroll star as the elders, Amy Madigan plays Hearth, and Richard Roundtree departs from his Shaft image to take the part of Booker T. Washington. (Until 11 p.m.)

MONDAY

8:00 (2) Globe Trekker: *Israel and the Sinai Desert.* Presumably filmed in calmer times. Justine treks from Tel Aviv to Mount Sinai. To be repeated on Thursday at 8 p.m. (Until 9 p.m.)

8:00 (5) Lincoln Financial Group Battle at Bighorn. Tiger and Jack take on Sergio and Lee. If you have to ask, you probably aren't interested. (Until 11 p.m.)

9:00 (2) Mystery: *Murder Rooms: The Photographer's Chair.* Dr. Doyle is out to find another serial killer but turns up his deceased fiancée (via a séance) instead. To be repeated tonight at 1 and 4 a.m. on Channel 44 and on Thursday at 9 p.m. on Channel 44, and again at midnight on Channel 2. (Until 10:30 p.m.)

10:00 (25) Baseball. The Sox versus the Anaheim Angels.

10:00 (44) P.O.V.: *Fenceline: A Company Town Divided.* A film by Slawomir Grünberg and Jane Greenberg about Norco, Louisiana, where the black and white communities are split over whether the local Shell refinery is the source of the town's widespread mysterious illness. (Until 11 p.m.)

10:30 (2) Mystery: *Miss Marple: The Body in the Library,* part one. Further proof that if you're friends with a British detective, bad things will happen to you. One of Jane Marple's pals goes home and discovers the body of a young woman. Starring Joan Hickson as the divine Miss M. (Until 11:30 p.m.)

1:00 and 4:00 a.m. (44) Mystery: *Murder Rooms: The Photographer's Chair.* Repeated from this evening at 9 p.m.

hot dots

BY CLIF GARBODEN

TUESDAY

7:30 (2) La Plaza: *Danilo Pérez in Concert.* Jazz pianist Pérez teams up with conguero Giovanni Hidalgo. (Until 8 p.m.)

9:00 (2) Children's Hospital: *Childhood.* This installment focuses on children whose chronic conditions turn Chicago's Children's Memorial Hospital into their home away from home. (Until 10 p.m.)

10:00 (2) Come Back Jack 2000. A follow-up on last week's film, *Come Back Jack,* checking in on Ohioans Robert and Diane Parish and their autistic son. (Until 11 p.m.)

10:00 (5) America's Other War, with John Stossel. John Stossel on drugs. Well . . . you form your own opinion. John applies his half-baked, pseudo-commonsensical, quasi-libertarian approach to the War on Drugs by visiting Colombia, US politicians, local cops, and Amsterdam. Conclusion: just what you suspected — the War on Drugs isn't doing anything but getting conservative shitheads elected on hollow campaign promises. (Until 11 p.m.)

WEDNESDAY

8:00 (44) Rare Visions and Roadside Revelations: *Kansas to Colorado* and *Colorado.* A visit to the World's Largest Ball of Twine. And more. But who needs more than that? (Until 9 p.m.)

9:00 (2) Anne of Green Gables: The Sequel, part two. Anne, now back on PEI, hooks up with Gilbert for good in this finale of the second Megan Follows *Anne* series, an amalgamation of incidents from the numerous sequel novels by Lucy Maud Montgomery.

10:00 (5) The Brain Game: What's Sex Got To Do with It? Probably best not to watch this one as couples. ABC's Dr. Nancy Snyderman reports on the deep-seated differences between the way men and women think and how that applies to their tackling identical tasks — like driving or workplace stuff. This could explain why men fold towels crooked and women have to ask which way to turn when they're helping somebody carry furniture, but what good can come of splitting hairs, really? (Until 11 p.m.)

THURSDAY

7:30 (2) Basic Black: *A Conversation with bell hooks.* Darren Duarte interviews the author/social critic. (Until 8 p.m.)

8:00 (2) Globe Trekker: *Israel and the Sinai Desert.* Repeated from Monday at 8 p.m.

8:00 (5) John Carpenter's Escape from LA (movie). Like this makes sense. It's set in the future (11 years from now), and America is under the iron heel of some repressive regime. But it's not the Republicans, because it bans such conglomerate staples as meat, booze, and cigarettes. Anyway, there's a prison for dissenters in Los Angeles, and a band of domestic terrorists out to make the nation free for hamburgers again, and the president's daughter steals a weapon of mass destruction and runs away with her insurrectionist boyfriend. Kurt Russell, playing a guy named Snake, hunts her down with the help of Peter Fonda (playing a surfer) and Pam Grier (playing a transsexual). What?! (Until 10 p.m.)

8:00 (25) Baseball. The Sox versus the Texas Rangers.

9:00 (2) Frontline/World. Tonight's topics include the impact of commercial TV on Bhutan (whose first station went on the air just a few years ago); suicide bombing (or is that "murder/suicide bombing" or "self-directed deadly bombing"?) in Sri Lanka; and gun running in Sierra Leone. (Until 10 p.m.)

9:00 (44) and Midnight (2) Mystery: *Murder Rooms: The Photographer's Chair.* Repeated from Monday at 9 p.m.

9:30 (7) The Rerun. A gang of comics re-create funny scenes from old sit-coms word for word and punctuate them with add-on sight gags. The gimmick is their caricatures of the original stars and the irreverent parody. Could work . . . once. (Until 10 p.m.)

10:00 (2) Wide Angle: *Land of Wandering Souls.* Filmmaker Rithy Panh looks at Cambodia as it struggles to modernize around the leftover Khmer Rouge mass graves and minefields. (Until 11 p.m.)

film listings

Unless otherwise noted, all film listings this week are for Friday July 26 through Thursday Aug. 1. Times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-5801), 175 Tremont St.
Austin Powers in Goldmember: 11:20 a.m., noon, 12:40, 1:20, 2:05, 2:40, 3:20, 4, 4:40, 5:20, 6:05, 6:40, 7:20, 8, 8:40, 9:20, 10, 10:40; Fri.-Sat., 11:20, midnight; Fri.-Sun., 10 a.m., 10:40 a.m.
The Bourne Identity: 1:45, 5:10, 8:15; Fri.-Sat., 11:25; Fri.-Sun., 10:45 a.m.
The Crocodile Hunter: Collision Course: 12:20, 2:35, 4:45
Eight Legged Freaks: 1:50, 4:50, 7:50, 10:20; Fri.-Sun., 10:50 a.m.
Halloween: Resurrection: 11:35 a.m., 1:55, 4:15, 6:35, 9:05; Fri.-Sat., 11:35
K-19: The Widowmaker: 11:10 a.m., 1:40, 2:50, 5:05, 6:15, 7:10, 8:20, 9:40, 10:35; Fri.-Sat., 11:45; Fri.-Sun., 10:05 a.m.
Like Mike: 1, 3:50, 7, 9:35; Fri.-Sat., 12:10 a.m.; Fri.-Sun., 10:15 a.m.
Men in Black II: 11:50 a.m., 2:25, 4:55, 7:40, 10:05; Fri.-Sat., 12:15 a.m.
Minority Report: 11:40 a.m., 3:10, 6:50, 10:15
Mr. Deeds: 12:10, 3, 5:45, 8:15, 10:50
Reign of Fire: 12:50, 3:25, 5:55, 8:50; Fri.-Sat., 11:40; Fri.-Sun., 10:20 a.m.
Road to Perdition: 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30; Fri.-Sat., 11:30
Star Wars: Episode II Attack of the Clones: 11 a.m., 2:30, 6:30, 10

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
No shows before noon on Sun.
The Country Bears: 1:20, 2:20, 3:50, 4:50, 6:15, 7:10, 8:50; Fri.-Sat., Mon.-Thurs., 10:45 a.m., 11:45 a.m.
Sur mes lèvres/Read My Lips: 1:40, 4:20, 7, 9:35; Fri.-Sat., Mon.-Thurs., 11 a.m.
The Importance of Being Earnest: 6:30, 9:15
Harvard Man: 7:15, 9:40
Hey Arnold! The Movie: 12:30, 2:30, 4:40
Lilo & Stitch: 2, 4:30, 7:20, 9:30; Fri.-Sat., Mon.-Thurs., 11:30 a.m.
Lovely & Amazing: 1, 3:15, 6:20, 9; Fri.-Sat., Mon.-Thurs., 10:40 a.m.
My Big Fat Greek Wedding: 2:10, 4:45, 7:40, 9:10, 10; Fri.-Sat., Mon.-Thurs., 10:50 a.m., 11:40 a.m.
Never Again: 9:50
Stuart Little 2: noon, 12:45, 1:30, 2:15, 3, 3:45, 4:15, 5, 5:45, 8, 10:15; Fri.-Sat., Mon.-Thurs., 10:30 a.m., 11:15 a.m.
Thirteen Conversations about One Thing: 6:45, 9:20

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Austin Powers in Goldmember: 11 a.m., noon, 1:30, 2:30, 4, 5, 6:30, 7:30, 9, 10; Fri.-Sat., 11:15, 12:15 a.m.
The Bourne Identity: 1:45, 4:30, 8:30; Fri.-Sat., 11:15
Eight Legged Freaks: 7:20, 9:55; Fri.-Sat., 12:20 a.m.
Halloween: Resurrection: 8:20, 10:30; Fri.-Sat., 12:30 a.m.
K-19: The Widowmaker: 11:45 a.m., 1, 3:15, 4, 6:30, 7, 9:30, 10
Like Mike: 11:30 a.m., 2:15, 4:45
Lilo & Stitch: 11:15 a.m., 1:35, 3:50, 6:05
Men in Black II: 12:35, 2:45, 5:15, 7:35, 9:45; Fri.-Sat., midnight
Minority Report: 12:30, 3:40, 7, 10:15
Mr. Deeds: 12:45, 3:10, 5:45, 8:10, 10:50
Reign of Fire: 12:15, 3, 5:30, 8, 10:40
Road to Perdition: 1:15, 4:15, 7:10, 10:20
Stuart Little 2: 11:50 a.m., 2, 4:05, 5:50, 7:50, 9:50

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Australia: Land Before Time: 11 a.m., 1, 3, 6, 8; Fri.-Sat., 10
Kilimanjaro: To the Roof of Africa: 10 a.m., 2, 5
Thrill Ride: noon, 4, 7, 9

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (617-973-5206), Central Wharf, Boston. Tickets $8, $6 for ages 3-11 and seniors.
Space Station: 9:30 a.m., 12:45, 4, 7:15, 9:30
Into the Deep: 11:45 a.m., 3, 5:15
OceanMen: Extreme Dive: 10:45 a.m., 2, 6:15, 8:30
T-Rex: Back to the Cretaceous: Tues., 2

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
The Country Bears: 1, 3, 5:10, 7:05, 9:05
Like Mike: 12:40, 4:10, 7:10, 9:10
Lilo & Stitch: 12:45, 2:35, 4:25, 6:15
Men in Black II: 1:15, 3:15, 5:20, 7:20, 9:20
Minority Report: 8:15
Stuart Little 2: 1:45, 3:30, 5:15, 7, 9

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times
Austin Powers in Goldmember
Eight Legged Freaks
K-19: The Widowmaker
Mr. Deeds
Road to Perdition

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Sur mes lèvres/Read My Lips: 5:05, 7:30, 10; Fri.-Sun., 2:40; Sat.-Sun., 12:20; Wed., 3
Group: Fri.-Sat., Mon.-Thurs., 5:40, 7:30; Fri.-Sat., 3:45; Sat.-Sun., 1:45
Don't Ask Don't Tell: 9:30
Kissing Jessica Stein: Fri.-Sun., 3:30; Fri.-Mon., Wed.-Thurs., 7:45; Sat.-Sun., 1:30; Tues., 5
Y tu mamá también: Fri.-Mon., Tues.-Thurs., 5:30, 9:45; Tues., 10:15
The Beaver Kid/The Orkly Kid: Fri., midnight
Grease II: Sat., midnight
Ladislas Starewicz/Mary Timony: Sat., midnight

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Blue Velvet: Fri.-Sun., 2, 7:15
Lost Highway: Fri.-Sun., 4:30, 9:45
Doing Time, Doing Vipassana: Sat., 11 a.m.
Gun Crazy: Mon., 3:30, 7:45
Kiss Me Deadly: Mon., 5:30, 9:45
The Long Goodbye: Tues., 2:30, 7:15
California Split: Tues., 5, 9:45
L'anglaise et le duc/The Lady and the Duke: Wed., 2:45, 7:30
The Cat's Meow: Wed., 5:15, 10
Black Sunday: Thurs., 3:30, 5:30, 7:30
Take It from Me: Thurs., 9:45

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Austin Powers in Goldmember: 11 a.m., 11:50 a.m., 1:15, 2:10, 3:30, 4:20, 5:45, 7:10, 8, 9:30, 10:30
The Country Bears: 11:30 a.m., 2, 4:30, 7:30, 9:50
Eight Legged Freaks: 2:30, 7:50
K-19: The Widowmaker: 12:30, 3:50, 7, 10:10
Like Mike: 11:40 a.m., 5:20, 10:40
Lilo & Stitch: 11:10 a.m., 2:20, 5, 7:40, 10:20
Men in Black II: noon, 2:40, 4:50, 7:20, 9:40
Minority Report: 12:10, 3:20, 6:50, 10
Mr. Deeds: 12:20, 3:10, 5:40, 8:10, 10:45
Reign of Fire: 7:40, 10:20
Stuart Little 2: 11:20 a.m., 1:50, 4, 6:40, 9:20

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
Sur mes lèvres/Read My Lips: 1:30, 4:15, 7:30, 10:15
The Bourne Identity: 12:15, 3:40, 7, 9:40
The Importance of Being Earnest: 12:30, 3:20, 6:30, 9:20
Road to Perdition: noon, 1, 3, 4, 6:15, 7:15, 9, 10
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-494-9800), One Kendall Sq.
Lucía y el sexo/Sex and Lucia: 3:40, 6:50, 9:40; Sat.-Sun., 12:30
Tadpole: 2, 4, 6, 8, 10; Sat.-Sun., noon
Atanarjuat/Fast Runner: 3:50, 7:45; Sat.-Sun., 12:20
The Fluffer: 2:35, 10
Lovely & Amazing: 2:45, 5, 7:35, 9:50; Sat.-Sun., 12:30
Ma femme est une actrice/My Wife is an Actress: 2:10, 4:35, 7:05, 9:35; Sat.-Sun., 11:55 a.m.
Monsoon Wedding: 4:50, 7:25; Sat.-Sun., 11:50 a.m.
My Big Fat Greek Wedding: 2:25, 4:40, 6:55, 9:40
Thirteen Conversations About One Thing: 2:30, 4:55, 9:55; Fri.-Mon., Tues., Thurs., 7:20; Sat.-Sun., 12:05
Y tu mamá también: 2:10, 4:45, 9:45; Fri.-Mon., Wed.-Thurs., 7:10; Sat.-Sun., 11:45 a.m.

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
About a Boy: 5:35, 7:40, 9:45
Divine Secrets of the Ya-Ya Sisterhood: 11:50 a.m., 2:40, 5:10, 7:45, 10:05
Insomnia: 11:45 a.m., 2:25, 5:05, 7:30, 10
Italian for Beginners: 5:50, 7:50, 9:50
Nuovo Cinema Paradiso: noon, 3:50, 7:55
Scooby-Doo: 11:30 a.m., 1:30, 3:30
Spider-Man: 11:55 a.m., 2:30, 5, 7:35, 9:55
Spirit: Stallion of the Cimarron: 11:35 a.m., 1:35, 3:35

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
Austin Powers in Goldmember: noon, 2:30, 5, 7:30, 10
The Country Bears: 12:50, 3, 5:10, 7:40, 9:40
Eight Legged Freaks: 12:15, 3:20, 5:30, 7:50
Halloween: Resurrection: 10:10
K-19: The Widowmaker: 12:45, 4:20, 7:15, 10:05
Like Mike: 12:20, 2:40, 4:50, 7:35, 9:45
Lilo & Stitch: 12:05, 2, 4, 6:05
Men in Black II: 12:40, 3:05, 5:15, 7:25, 9:35
Mr. Deeds: 12:20, 2:40, 4:50, 7:20, 9:30
Reign of Fire: 8, 10:20
Road to Perdition: 1, 4:10, 7, 9:50
Stuart Little 2: 12:30, 3:10, 5:40, 7:45, 9:55

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
The Importance of Being Earnest: 4:45, 7:15
Like Mike: 12:30, 2:45, 5
Nuovo Cinema Paradiso: 7:30
The Salton Sea: 9:15
Scooby-Doo: 12:45, 2:45

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
Austin Powers in Goldmember
The Country Bears
The Crocodile Hunter: Collision Course
Eight Legged Freaks
Halloween: Resurrection
K-19: The Widowmaker
Lilo & Stitch
Men in Black II
Minority Report
Mr. Deeds
My Big Fat Greek Wedding
The Powerpuff Girls
Reign of Fire
Road to Perdition
Stuart Little 2

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Road to Perdition: 7, 9:30; Sat.-Sun., 2, 4:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Divine Secrets of the Ya-Ya Sisterhood: 4:15, 8:45
The Importance of Being Earnest: 2, 6:40
My Big Fat Greek Wedding: 2:10, 4:30, 7:15, 9:15

■ **NATICK**, Loews Theatres (781-237-5040), Rte. 9, opposite Shopper's World
Hey Arnold! The Movie: 12:45, 3, 5
Divine Secrets of the Ya-Ya Sisterhood: 6:30, 9:15
Men in Black II: 12:30, 1:30, 2:30, 3:30, 4:30, 6:05, 7:15, 8:15, 9:30, 10:15
The Powerpuff Girls: 12:15, 2:15, 4:15
Reign of Fire: 1, 2, 3:45, 4:45, 6:45, 7:45, 9, 10
The Sum of All Fears: 7, 9:45

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
The Importance of Being Earnest: 1:40, 4, 7, 9:10
Late Marriage: 1:50, 4:20, 6:50, 9:15
Lovely & Amazing: 2, 4:30, 7, 9:15; Sat.-Sun., 11:40 a.m.
Ma femme est une actrice/My Wife is an Actress: 1, 3, 5, 7, 9:15; Sat.-Sun., 11 a.m.
Never Again: 4:20, 9:15; Sat.-Sun., 11 a.m.
Rain: 1, 4:50, 7
Sunshine State: 1:30, 6:35
Yana's Friends: 2:55, 9:10; Sat.-Sun., 11 a.m.
Scooby-Doo: Sat.-Sun., 11:35 a.m.

SHAGADELIC I: *Elizabeth Taylor wonders whether Montgomery Clift is the Austin Powers type in* A Place in the Sun, *at the Harvard Film Archive.*

SHAGADELIC II: *Gwen Welles doesn't need to wonder about George Segal — he even has his own shag rug in* California Split, *at the Brattle.*

Spirit: Stallion of the Cimarron: Sat.-Sun., 11:30 a.m.

■ **QUINCY**, Quincy Cinema (617-773-5700), 1585 Hancock St.
Please call for times
Austin Powers in Goldmember
The Country Bears
The Crocodile Hunter: Collision Course
Eight Legged Freaks
K-19: The Widowmaker
Lilo & Stitch
Men in Black II
Road to Perdition
Stuart Little 2

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
Austin Powers in Goldmember
The Country Bears
The Bourne Identity
The Crocodile Hunter: Collision Course
Eight Legged Freaks
Halloween: Resurrection
Hey Arnold! The Movie
K-19: The Widowmaker
Lilo & Stitch
Men in Black II
Mr. Deeds
Minority Report
My Big Fat Greek Wedding
The Powerpuff Girls
Reign of Fire
Road to Perdition
Scooby-Doo
Stuart Little 2

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Austin Powers in Goldmember: 11 a.m., 1:30, 4, 6:30, 9; Fri.-Sat., 11:30
The Bourne Identity: 10:40
The Crocodile Hunter: Collision Course: 11:50 a.m., 2, 4:10, 6:35, 8:50
Eight Legged Freaks: 12:30, 3:20, 5:45, 8:10, 10:50
Halloween: Resurrection: 2:50, 8:20
K-19: The Widowmaker: noon, 3:05, 6:40, 9:45
Lilo & Stitch: 11:30 a.m., 1:40, 4:15, 6:20, 8:40
Men in Black II: 12:20, 2:30, 4:40, 7, 10:30
Minority Report: 11:40 a.m., 5:20, 10:35
Mr. Deeds: 12:40, 3, 5:30, 7:50, 10
Reign of Fire: 11:10 a.m., 1:50, 4:20, 7:10, 10:05
Road to Perdition: 12:10, 2:45, 5:15, 7:45, 10:15
Stuart Little 2: 11:15 a.m., 1:10, 3:30, 5:40, 7:30, 9:40

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Amélie: 12:15, 2:35, 5, 7:25, 10:10
About a Boy: 11:30 a.m., 1:30, 3:30, 5:30, 7:40, 10
Insomnia: noon, 2:30, 5:05, 7:30, 10:05
Kissing Jessica Stein: Mon.-Thurs., 11:35 a.m., 1:35, 3:35, 5:35, 7:35, 9:50
Spider-Man: 11:55 a.m., 2:15, 4:40, 7:20, 9:55

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
Tadpole: 5, 7:25, 9:30; Fri.-Sun., 12:45, 2:50
Atanarjuat/Fast Runner: 5:50; Fri.-Sun., 2:10
Men in Black II: 4:55, 7:10, 9:20; Fri.-Sun., 12:30, 2:45
Minority Report: 9:25
Monsoon Wedding: 4:15, 6:50
My Big Fat Greek Wedding: 4:45, 7, 9:10; Fri.-Sun., 12:20, 2:30
Thirteen Conversations About One Thing: 9:35; Fri.-Sun., 1:50
Stuart Little 2: 4:20, 6:30, 8:30; Fri.-Sun., 12:10, 2:20

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
The Country Bears: 1, 3, 5, 7:20, 9:20
The Bourne Identity: 7
Eight Legged Freaks: 5:15, 9:30
Like Mike: 12:45, 3:10

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times
Austin Powers in Goldmember
The Country Bears
The Bourne Identity
The Crocodile Hunter: Collision Course
Eight Legged Freaks
Halloween: Resurrection
K-19: The Widowmaker
Lilo & Stitch
Men in Black II
Minority Report
Mr. Deeds
My Big Fat Greek Wedding
Reign of Fire
Road to Perdition
Stuart Little 2

film specials

■ **ALLSTON BRANCH LIBRARY** (617-787-6313), 300 N. Harvard St., Allston. Free admission.
— **The Secret of NIMH** (1982), directed by Don Bluth, screens Wed., 6:30.

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "Judy and Mickey Series": **Strike Up the Band** (1940), directed by Busby Berkeley, screens Mon., 6.
— "Another Side of Coppola Series": **Rumble Fish** (1983), screens Tues., 6.
— "The Documentaries: New and Noteworthy Series": **Live Nude Girls Unite** (2000), directed by Julia Query and Vicky Funari, screens Thurs., 6.

■ **COOLIDGE CORNER THEATRE** (617-267-2524), 290 Harvard St., Brookline. Tickets $25.
— "Casa Myrna Vázquez & the Gay and Lesbian Alliance Against Defamation Benefit Screening": **Notorious C.H.O.** (2002), directed by Lorene Machado, screens Tues., 7:30.

■ **HARPERS FERRY** (617-254-9743), 158 Brighton Ave., Allston. Tickets $15.
— **The Earth Will Swallow You: The Widespread Panic Movie** (2000), directed by Oxoff and Chris Hanson, screens Thurs., 9:30.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Actors A-Z: Treasures from the Harvard Film Archive": **Requiem for a Heavyweight** (1962), directed by Ralph Nelson, screens Fri., Sun., 7. **La strada** (1954), directed by Federico Fellini, screens Fri., Sun., 8:45. **Running on Empty** (1988), directed by Sidney Lumet, screens Sat., 7. **Glengarry Glen Ross** (1992), directed by James Foley, screens Sat., 9:15. **La femme du boulanger/The Baker's Wife** (1938), directed by Marcel Pagnol, screens Mon., 7. **The Women** (1939), directed by George Cukor, screens Mon., 9. **The Lady Eve** (1941), directed by Preston Sturges, screens Tues.-Wed., 7. **The Philadelphia Story** (1940), directed by George Cukor, screens Tues.-Wed., 8:45. **A Place in the Sun** (1951), directed by George Stevens, screens Thurs., 7. **Miller's Crossing** (1990), directed by Joel Coen, screens Thurs., 9:15.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "The Boston French Film Festival": **L'autre monde/Other World** (2001), directed by Merzak Allouache, screens Fri., 6. **Une hirondelle a fait le printemps/The Girl from Paris** (2000), directed by Christian Carion, screens Fri., 8; Sat., 3:30. **The Old Place** (2000), directed by Jean-Luc Godard, screens Sat., noon. **Veloma** (2001), directed by Marie de Laubier, screens Sat., 1:15. **Vivante/Alive** (2001), directed by Sandrine Ray, screens Sat., 5:30. **Grégoire Moulin contre l'humanité/Grégoire Moulin Versus Humanity** (2001), directed by Artus de Penguern, screens Sat., 7:15. **Le lait de la tendresse humaine/The Milk of Human Kindness** (2001), directed by Dominique Cabréra, screens Sun., 11 a.m. **Derrida** (2002), directed by Kirby Dick and Amy Ziering Kofman, screens Sun., 12:45. **Le stade de Wimbledon/Wimbledon Stadium** (2001), directed by Mathieu Amalric, screens Sun., 2:30. **C'est la vie** (2001), directed by Jean-Pierre Améris, screens Sun., 4.
— "Films by Ermanno Olmi": **Il tempo si è fermato/Time Stood Still** (1959), screens Thurs., 6. **Il posto/The Job** (1961), screens Thurs., 8.

■ **NORTH END BRANCH LIBRARY** (617-227-8135), 25 Parmenter St., Boston. Free admission.
— "Great Musicals of the 1950s": **The King and I** (1956), directed by Walter Lang and Ernest Lehman, screens Wed., 6.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, East Boston. Free admission.
— "British Imports Film Series": **Lord of the Flies** (1963), directed by Peter Brook, screens Thurs., 6.

film strips

A

★★★ABOUT A BOY (2002). Paul and Chris Weitz, creators of the scatological and moralistic *American Pie*, take on Nick Hornby's novel bewailing his prolonged adolescence, but credit for this movie's success goes largely to Hugh Grant, who discards the guise of the lovable buffoon and acknowledges not the neglected child but the incorrigible cad within. His Will is a London slacker with a trust fund but nothing to talk to women about once the conversation turns to "So what do you do?" So he pretends to be a single dad with an imaginary son. Meanwhile 12-year-old Marcus (Nicholas Hoult) has a single mother, Fiona (Toni Collette), who refuses to let him indulge in the consumerist pop culture that allows for peer acceptance. It's only fair that Will and Marcus should become entangled, and that Will's fiction of being a father should come true, sort of, and turn him into the kind of man worthy of the girl of his dreams. Their inarticulate bonding has a crude, convincing, sometimes hilarious grace. The women, on the other hand, get short shrift: Collette's Fiona is a whiner, Rachel Weisz's dream girl is just that, and Ellie (Nat Gastiain Tena), Marcus's punker pal from the novel, is almost written out of the script. (100m) *Somerville Theatre, Arlington Capitol, suburbs.*

★★★AMÉLIE (2001). Best-known for the cult favorite *Delicatessen*, a black comedy about post-apocalyptic cannibalism, Jean-Pierre Jeunet here whips up an effervescent romantic comedy about the magic of random acts of kindness. As the title heroine, Audrey Tautou is an irresistible waif without love or direction in a giddy Paris filmed in gold-green tints. The news of Princess Di's death leads to a dropped perfume-bottle stopper, the finding of a tin box full of 40-year-old treasures, and Amélie's discovery that her role in life is to connect people with their dreams and desires, their pasts and futures. One of her projects involves fellow lonely soul Nino Quincampoix (Mathieu Kassovitz), who works part-time in a porn shop and part-time as a skeleton in an amusement park. A little bit of Tautou's pear-shaped face and beaming pixie grin goes a long way (Audrey Hepburn she isn't), and she and mostly morose and bewildered Kassovitz don't have much romantic chemistry. But collage and assemblage are Jeunet's métier: in delightfully cut overlapping sequences he patches together Amélie's background in a mosaic of odd details, hilarious *lists*, and glimpses of unexpected pathos (the last upward look of an abandoned goldfish), and unlikely twists of serendipity. Despite its Miramaxed surface, *Amélie* retains enough of the grotesquerie, glee, and absurdity of Jeunet's *City of Lost Children* to imbue its innocence with a tinge of rue and irony. In French with English subtitles. (120m) *Somerville Theatre, suburbs.*

★★★1/2 L'ANGLAISE ET LE DUC/THE DUKE AND THE LADY (2002). The English lady here is Grace Elliott, at one point the mistress of the Prince of Wales, then the protégée of the Duke of Orléans, cousin of King Louis XVI of France. An ardent royalist, she lived in France during the Revolution and wrote about it in her memoirs. In his film of her book, Eric Rohmer concentrates on the relationship between Grace (Lucy Russell) and Orléans (Jean-Claude Dreyfus), outlining a debate over the legitimacy of the Revolution, which Orléans supported. Yet the film is, above all, a tribute to the friendship between a man and a woman. There's plenty of carnality: legs of corpses piled in a wagon; a princess's head on a pole. Yet in the exterior scenes, Rohmer (who shot the film on digital video) composits images of actors over paintings representing the streets, boulevards, and houses of Revolution-era Paris. The splendid decorum of both the film and its actors (Russell, Bette Davis–like in her passionate self-possession, is ideal, as is the florid, punctilious Dreyfus) lets Rohmer make great cinema out of movements that would go for nothing in an ordinary film. In French with English subtitles. (125m) *Wednesday at the Brattle.*

★★1/2 ATANARJUAT/THE FAST RUNNER (2001). The fast runner, according to Inuit legend, is the man compelled to escape by running naked through the snow when tragedy strikes. But years before that pivotal event takes place in Zacharias Kunuk's award-studded Canadian film (part Northern travelogue, part thriller), an evil shaman's curse has compelled two young brothers to hate each other and wreak havoc in their community. As adults, the two fight over the right to marry a beautiful woman, and Atanarjuat, the victorious suitor, is repeatedly shunned and eventually ambushed. Escape, rape, murder, and mayhem follow. This is the first feature film written, directed, and acted entirely by Inuit people. Inuit sculptor Natar Ungalaaq is compelling as the brave, robust Atanarjuat, and the other Inuit actors give a raw authenticity to this unusual film. Although at times *Atanarjuat* is slow-moving and devoid of narrative content, there's plenty of igloo sex and ice-floe violence, and stunning cinematography from Norman Cohn. In Inuktitut with English subtitles. (172m) *Kendall Square.*

AUSTIN POWERS IN GOLDMEMBER (2002). Gary Susman's review is on page 3. (95m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

L'AUTRE MONDE/OTHER WORLD (2001). Merzak Allouache looks at modern, fundamentalist-riven Algeria in this story of the French daughter of Algerian immigrants who goes to Algiers to find her missing fiancé, dodges the fighting between the military and fundamentalist guerrillas, and finally tracks down her

flicks in a flash

Compiled by Peter Fishman

legend

rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 7/21/02	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Stuart Little 2	★	🎲	💩	★	💩		★			💩	
2 Road to Perdition	🎲	🎲	★	★	★	★	★	🎲	🎲	★	🎲
3 Men in Black II	★	🎲	🎲	🎲	★		🎲	🎲	🎲	🎲	🎲
4 K-19: The Widowmaker	🎲	★	🎲	🎲	🎲		🎲	🎲		🎲	🎲
5 Mr. Deeds	🎲	★	🎲	🎲	🎲		★	🎲	🎲	🎲	🎲
6 Reign of Fire	🎲	★	🎲	🎲			🎲	🎲	🎲	🎲	
7 Eight Legged Freaks	🎲	★	🎲	🎲	🎲		🎲			★	
8 Halloween: Resurrection	🎲	🎲	🎲	🎲			🎲			🎲	
9 Lilo & Stitch	🎲	★	★	★	★	★	★	★	🎲	★	★
10 The Crocodile Hunter: Collision Course	🎲	🎲	🎲	🎲	🎲					🎲	

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

"EIGHT LEGGED FREAKS' HAS LAUGHS, THRILLS, WIT AND SCARY MONSTERS... IT MAY BE THE MOVIE THAT PEOPLE WERE HOPING FOR WHEN THEY WENT TO SEE 'MEN IN BLACK II'."
-Roger Ebert, CHICAGO SUN-TIMES
"A COMBINATION OF JOKES AND HORROR IN THE TRADITION OF 'TREMORS' AND 'GREMLINS.'"
-Jonathan Foreman, NEW YORK POST
FROM THE PRODUCERS OF INDEPENDENCE DAY AND GODZILLA
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"'EIGHT LEGGED FREAKS' MAKES YOU LAUGH OUT LOUD..."
-Gene Seymour, LOS ANGELES TIMES
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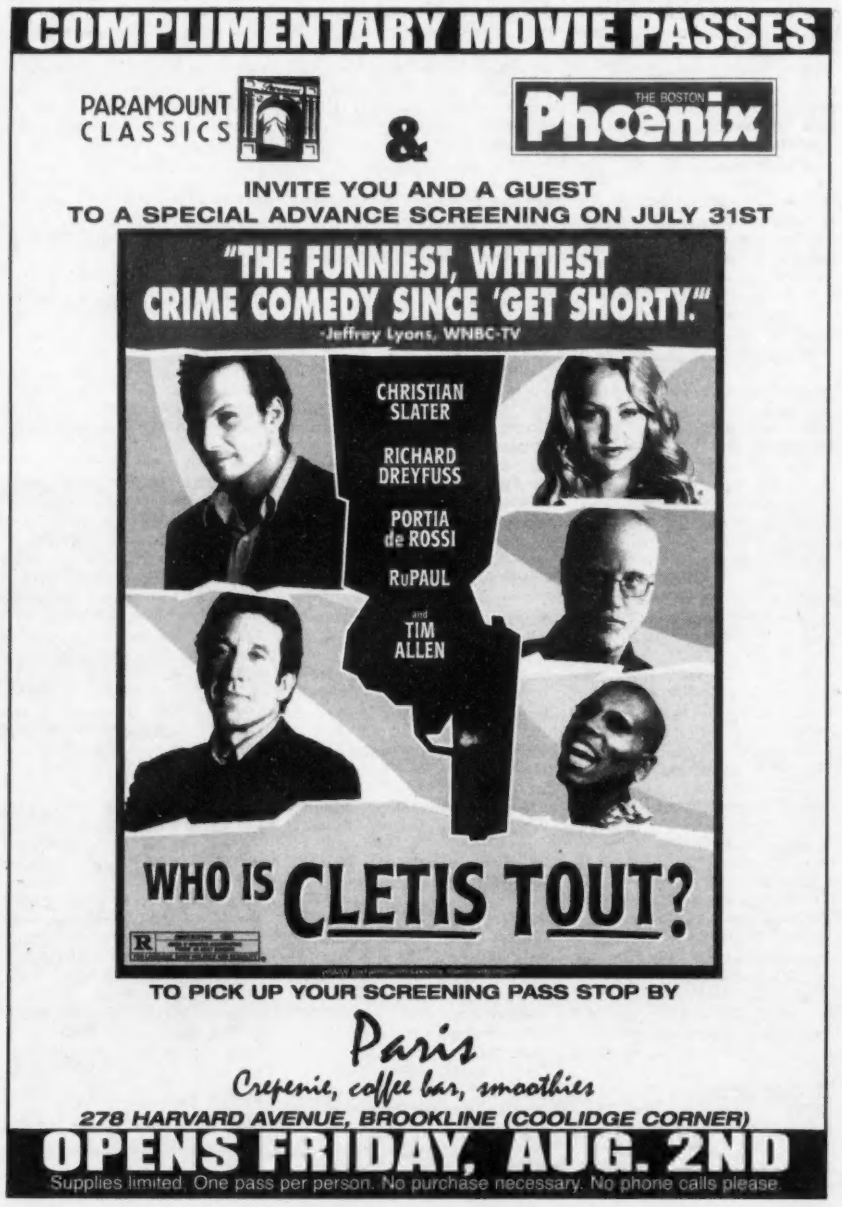
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lover "in a strange desert community with hookers and fine French food." In French and Arabic with English subtitles. (95m) *Friday at the Museum of Fine Arts.*

B

THE BEAVER KID/THE ORKLY KID (1979-'85). A/k/a Trent Harris's "Beaver Trilogy" "The Beaver Kid" is the 1979 documentary that resulted when filmmaker Harris was approached in a Salt Lake City parking lot by a young man and invited to a talent show in Beaver, Utah, the highlight of which was the man's Olivia Newton-John impersonation. "The Beaver Kid 2," from 1981, is a fictional piece based on the documentary; shot with a home video camera on a shoestring ($100) budget, it stars Sean Penn in drag as Olivia. "The Orkly Kid," from 1985, is the same story rewritten and moved to Orkly, Idaho, where Crispin Glover does his ONJ impersonation. The set, which sat on the shelf because of Harris's inability to get the rights to the Newton-John song everybody was singing (or synching), finally screened in 2000 at, yes, Lincoln Center. Need we say it's one of a kind? (83m) *Friday midnight at the Coolidge Corner.*

★★★**BLACK SUNDAY (1960).** Mario Bava's ambient, sick-Sabbath classic is about a devil-worshipping witch who won't die but comes back each several hundred years or so to wreak Satanic havoc on the good citizenry of Moldavia, and on the dour inhabitants of a moldy castle. The plot creaks, the script is dumb, and the actors are third-rate, but who cares? There's gothic atmosphere galore, and the heinous witch and a look-alike princess are both played by supercult British actress Barbara Steele. With her elongated dark eyebrows, skeletal bone structure, haughty nostrils, Edgar Allan Poe snowy bosom, and Addams Family jet-black hair, Steele is a trip and a treat, a Bettie Page from the crypt. (Chris Fujiwara's review of "The Haunted World of Mario Bava" is on page 3.) (b&w/83m) *Thursday at the Brattle.*

★★★★**BLUE VELVET (1986).** At once funny and luridly beautiful, David Lynch's astonishing movie is like a Hardy Boys adventure refashioned into a cruel parable of erotic awakening; it exerts a deadpan hypnotic power. Lynch uses the postcard-perfect town of Lumberton to plunge us into an all-embracing ritual of sinful crime, punishment, and redemption. A naive young college student (Kyle MacLachlan) discovers a human ear lying in a field and decides to investigate. Led to the apartment of a masochistic night-club singer (Isabella Rossellini) who's under the thumb of a local psychotic greaser (Dennis Hopper), he's soon seduced into a crazy quilt of fear and desire. Lynch is like a postmodernist Hitchcock, creating the sort of trancelike audience involvement that words like "suspense" can't do justice to. *Blue Velvet* is a piece of primal pop art, a work that conjures up the devastating split between sacred and profane love that's potential in all of us. With Laura Dern and Dean Stockwell. (See "Film Culture," on page 6.) (120m) *Friday through Sunday at the Brattle.*

★★★**1/2 THE BOURNE IDENTITY (2002).** Directed by Doug Liman (*Swingers*, *Go*) with wit, glitz, and density, this adaptation of the Robert Ludlum novel defines the action movie. A man (Matt Damon) without a past but with loads of unexplained talent stirs from the abyss of amnesia to snap wrists, wipe out squads of armed Marines with his bare hands, race a tiny Renault through an armada of police cars on the streets of Paris, all in the company of a beautiful woman (Franka Potente, from *Run Lola Run*) and with a valise full of cash in various currencies. The inevitable Hamlet-like reveries about who he is evaporate when he snaps into action, becoming the serene center of a world of whirling chaos, doing what he was born to do without a second thought or a moment's hesitation. Liman dumps Ludlum's Manichæan world view: there are no real bad guys, only irritations like exiled African leader Wombosi (Adewale Akinnuoye-Agbaje), and Conklin (a reptilian Chris Cooper), head of a CIA operation called Treadstone, and his boss, Abbott (Brian Cox, the anti–Morgan Freeman), a bureaucrat answerable to Congress. And Damon gives a performance that's the antithesis of Cary Grant's in *North by Northwest*: his appearance of a callow, unformed youth conceals a suave master of all situations. The film's resolution — a training program that is a cross between *Universal Soldier* and the al-Qaeda? — is neither satisfying nor surprising; that and a resort to endangered children as a plot and motivating device are among this sleek artifice's chief flaws. But Bourne's identity — or lack thereof — haunts the memory. (115m) *Boston Common, Fenway, Harvard Square, suburbs.*

C

★★**1/2 CALIFORNIA SPLIT (1974).** This bleak, post-*M*A*S*H* comedy from Robert Altman stars George Segal and Elliott Gould as incorrigible gamblers, the one a magazine writer who's genuinely addicted, the other an eternally optimistic screwoff. Gould here is the same oversized adolescent he's always been, Segal is a lonely and desperate man; and each uses his clowning with and affection for the other as a means of warding off self-awareness. The two women (Gwen Welles and Ann Prentice) with whom they get involved are pretty, vapid, amiable hookers who eat Froot Loops for breakfast; one wears pajamas with feet, the other is useless without her *TV Guide*. Sex is such a commodity to them, and so tangential, that there's scarcely any heterosexual attraction between any of the principals. Altman, meanwhile, keeps you from growing bored with his insistence on sensory overload, but he also keeps you from distinguishing between what's important and what's merely colorful, and in the end many of his good ideas get lost in the shuffle. (108m) *Tuesday at the Brattle.*

★★★**THE CAT'S MEOW (2002).** Adapted from a play by Steven Peros, this is Peter Bogdanovich's happy return to the big screen, an often splendid lesson in the lost directorial arts of framing and camera movement and (Robert Altman excepted) ensemble acting. There's an interesting story, too: *The Cat's Meow* is a Hollywood-gossip whodunit that attempts to figure out what really happened that fine day in 1924 when publisher William Randolph Hearst (Edward Herrmann) and a crew of movie people went out to sea on his yacht and came back with a body. The deceased was studio producer Thomas Ince (Cary Elwes); among the famous gathered on the boat were gossip queen Louella Parsons (Jennifer Tilly), comedian Charlie Chaplin (Eddie Izzard), and Hearst's actress mistress, Marion Davies (Kirsten Dunst). Elwes is perhaps too pretty-boy for the hard-bargaining Ince and Izzard too pudgy and unexercised for the agile Little Fellow; and the film runs low on pizzazz in its final minutes. But Herrmann's Hearst is persuasively lovestruck about his young girlfriend, and Dunst proves a dimple-cheeked charmer as Davies. *The Cat's Meow* rebuts Orson Welles's skewed view of their relationship as hateful and barren — which is what we see in their fiction counterparts, Charlie Kane and Susan Alexander, in *Citizen Kane*. (110m) *Wednesday at the Brattle.*

★★★**1/2 C'EST LA VIE (2001).** This effort from Jean-Pierre Améris keeps threatening to turn into a typical Tinseltown tearjerker, and one can see Disney picking up the rights and casting Julia Roberts and Tom Hanks in the lead roles. For the time being, however, we have Sandrine Bonnaire as Suzanne, a volunteer worker in a hospice for the terminally ill, and gaunt Jacques Dutronc as Dimitri, a recent client who looks as if he didn't have much time left. So it's more about la mort than la vie, though such a death sentence can intensify the everyday into an epiphany — or a cliché. The former prevails here, the scene where Dimitri comforts a dying girl with a shaved head recalling Max von Sydow with the doomed witch in *The Seventh Seal*. The film is haunting, devastating, and only rarely false. The director will be present at the screening. In French with English subtitles. (113m) *Sunday at the Museum of Fine Arts.*

THE COUNTRY BEARS (2002). Brooke Holgerson's review is on page 4. (87m) *Copley Place, Fresh Pond, Chestnut Hill, suburbs.*

★★**THE CROCODILE HUNTER: COLLISION COURSE (2002).** Steve Irwin, the world's most annoying human, gets his shot at the big screen in this version of Animal Planet's *The Crocodile Hunter*. Directed by John Stainton, the movie amounts to is an expanded redux of Steve's TV show with a smattering of harebrained plot involving a top-secret satellite transmitter ("that could alter the balance of power in the world") lodged in the intestine of a nasty old croc. Also in the mix: a pair of fish-out-of-water CIA agents gone Down Under to retrieve the device; an obese, cantankerous, shotgun-wielding rancher; and a pack of maul-happy dogs. Steve-O gets his pro-environment message across early, and though his derring-do with the lethal beasties (he often seems more a peevish agitator than a caring nurturer) is daunting, his jovial chatterbox shtick wears thin fast. About 15 years ago, another Aussie-gator romp got it right with its blend of wildlife preservation, Outback mysticism, and cheeky humor. If that's what you're looking for, leave Steve-O on the TV and rent *Crocodile Dundee*. (90m) *Boston Common, suburbs.*

D

DERRIDA (2002). Made with the "full cooperation" of the French deconstructionist philosopher, this "playful" biography from Kirby Dick and Amy Ziering plays, of course, with the very concept of biography. In French with English subtitles. (84m) *Sunday at the Museum of Fine Arts.*

★★**1/2 DIVINE SECRETS OF THE YA-YA SISTERHOOD (2002).** Rebecca Wells's 1997 bestseller translates surprisingly well to the screen under the hand of director Callie Khouri. After Sidda Lee Walker (a monotone, pouty Sandra Bullock) talks too much to *Time* about her screwed-up childhood, all hell breaks loose on the home front. Only mom's crew of friends, named the Ya-Yas, a curious holdover from a fake-ethnic childhood club, can save the situation. They hijack Sidda Lee and clue her in on the back story to the insanity of her mother, Vivi (the elegant Ellen Burstyn), while an old keepsake album takes the girls back and forth between the past and the present, between emotionally charged memories and therapeutic resolution. Impulsive, irascible, impetuous, and insane, this quartet of Southern women clink glasses so deftly, they make alcoholism look chic. Unfortunately, the repetition of the chant "YA-YA!!" at every climactic turn becomes a sappy mantra that could kill the buzz this film dishes with its fraught relationships between mom and daughter and tight-knit friends. (115m) *Arlington Capitol, suburbs.*

★★**DON'T ASK, DON'T TELL (1954/2001).** For this good-natured cheapie, Tex Hauser and Doug Miles took a godawful 1954 sci-fi flick, *Killers from Space*, deconstructed it with inserted scenes, and supplied silly new dialogue. In the original, pilot Peter Graves is brought back from the grave by Russkie-like space aliens who program him to steal US atomic secrets. This time around, the spaceniks transform the macho military man into a "homo," and the refurbished soundtrack is littered with gags about Barney Frank and "Babs" Streisand. Fortunately, the filmmakers retain on screen the original invaders from the planet Astron Delta. You can't get campier than these guys with ping-pong balls cut in two for eyeballs. And they keep the 1950s FBI men, who are now led by an out-of-the-closet, high-drag J. Edgar Hoover. All in all, *Don't Ask* is very *Mad* magazine, sometimes a laugh, sometimes a dud, with the best jokes time and again the filthiest ones. (83m) *Coolidge Corner.*

E

★**1/2 EIGHT LEGGED FREAKS (2002).** Producers Roland Emmerich and Dean Devlin try to steal a page from *Tremors*, the 1990 flick that put a campy, witty twist on the B-movie horror genre. This time, instead of giant man-eating worms, it's robust arachnids that wreak havoc on a small desert town. A toxic spill in Prosperity (ooh, irony), Arizona, turns a collection of spiders into marauding mutants who terrorize and gobble up the townsfolk. A bland David Arquette checks in as the hero, Kari Wuhrer provides spark as the sheriff/single-mother-turned-love-interest, and Doug E. Doug is a welcome relief as the pirate-radio DJ ranting about conspiracy theories and the "alien anal probe." For the most part, he characters are flat, the FX dated, and the points of suspense almost nonexistent. New Zealand director Ellory Elkayem borrows heavily from genre staples (*Star-*

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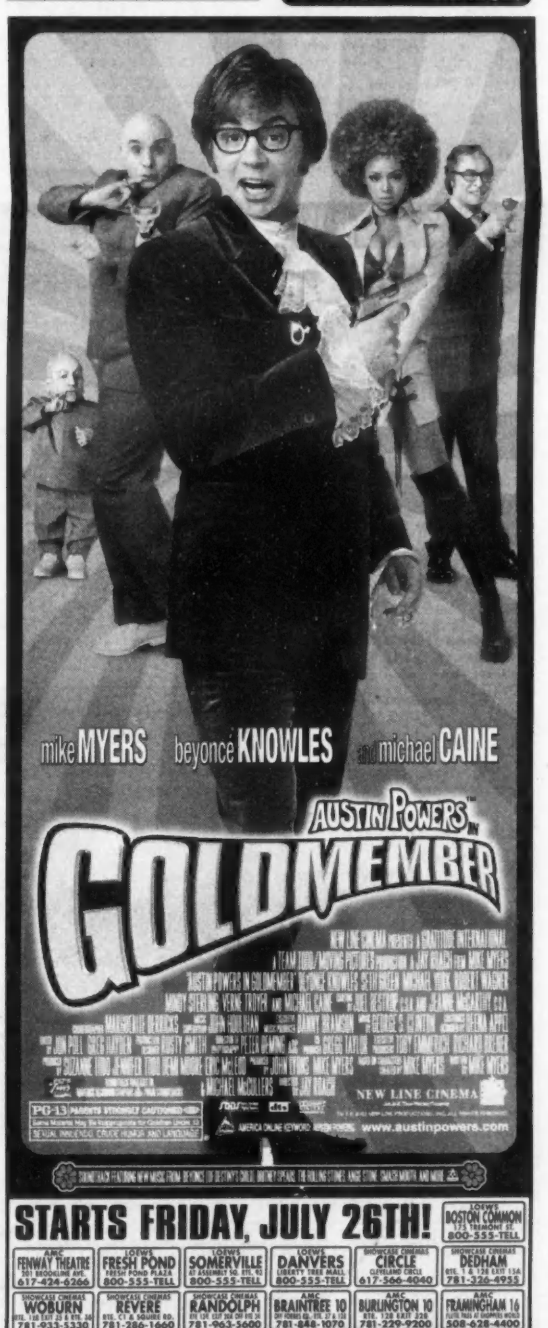
video clips IN STORES NOW

Kung Pow: Enter the Fist

★★**1/2 THE TIME MACHINE (DreamWorks).** In this updated (Rod Taylor starred in the 1960 version) cinematic adaptation of the classic H.G. Wells novel, the angular Guy Pearce plays a turn-of-the-century time traveler whose primary concern is not science but an issue of the heart. His fiancée has been killed, so he invents a chronology-traversing contraption in an attempt to alter her history, but no matter how many times he redirects the circumstances, she still dies. In search of answers, our intrepid protagonist heads 800,000 years into the future, only to get marooned in a bleak world where civilization is no more and humans are cattle for the Morlocks, a sadistic lot of subterranean humanoids who make the Orcs in *The Lord of the Rings* look civil. In the hands of director Simon Wells (H.G.'s great-grandson), the slick contemporary FXs cook up plenty of visual sizzle, and Pearce does convey a compelling resolve, but it's not until our erudite hero is tossed into the atavistic futurescape that the story begins to titillate. Orlando Jones is a cheeky plus as the ageless New York librarian with almost all the answers, and Jeremy Irons nearly swipes the show as the pasty-head Morlock with an extra cerebellum sprouting from his spine. (96m)

★★ **KUNG POW: ENTER THE FIST (Fox).** For this chopsocky farce — the title an obvious reference to the 1973 Bruce Lee classic *Enter the Dragon* — writer/director/star Steve Oedekerk (he penned the hammy script for *Patch Adams*) has taken a superfluous 1976 Hong Kong actioner (*Tiger & Crane Fists*), redubbed it with silly, droll dialogue, and spliced himself into the plot — as the protagonist, of all things. It's a cheesy concept that in its execution achieves moments of humorous camp. (Think of it as what you'd get if episodes of *Kung Fu* were tossed into the lampoon blender by the irreverent creators behind *Airplane*.) In the end, though, *Kung Pow* is just a bombastic revenge story about a man — referred to as the Chosen One (Oedekerk) — who's trying to catch up with the sadistic warlord who eradicated his family. The goofball high jinks include the hero's animated tongue (which comes with its own linguistic and mental faculties), a sexy female ninja with a single breast, a kung-fu-kicking cow (udder and all), and spoofs of such films as *The Matrix* and *The Lion King*. As a skit, *Kung Pow* would have made for uproarious entertainment, but at feature length, it loses its punch early. (81m)

★ **CROSSROADS (Paramount).** Yes, this Britney Spears movie is a load of crap, but it's not half as annoying as the adults who're continually railing on her. Britney is a relatively harmless kiddie product, and this movie could have been (or perhaps was) created by a marketing team that's been placing bugging devices in her CD cases for the past few years. *Crossroads* is a bit of a good-girl-gone-bad story, but don't get too excited. Indeed, the film eschews the pervert contingent of Spears's audience (save for a few underwear shots) in favor of all the little girls in this country who fantasize about doing all the things Britney does here: sorta-kinda rebel against her dad (Dan Aykroyd), road-trip with bickering girlfriends, fall in love with a scruffy Prince Charming (Anson Mount), and put her bad poetry to music. Unlike many films, though, *Crossroads* does have you asking meaningful questions. Like, how does Beastie Boy Mike D feel about his wife, director Tamra Davis, wasting her time on this kind of thing? (90m)



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ship Troopers and *Dawn of the Dead* for starters) and gets none of it right. *Tremors* nailed the black-humor angle with aplomb. Here they forgot to make anything freaky but the title. (100m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

F

★★★★LA FEMME DU BOULANGER/THE BAKER'S WIFE (1938). The great comic actor Raimu plays a Provence baker and cuckold who refuses to bake until his fellow villagers make his wife reform. This is one of the best of Marcel Pagnol's small-scale dramas of village life in the south of France. In French with English subtitles. (b&w/110m) *Monday at the Harvard Film Archive.*

★1/2 THE FLUFFER (2001). The title character is, of course, the lackey who arouses male porn stars in preparation for shooting. That's the job Sean McGinnis lands after stumbling into the gay-adult-entertainment industry in this film from Richard Glatzer and Wash Westmoreland. Sean (Michael Cunio), an aspiring filmmaker, heads to LA hoping to break into Hollywood, but after a video-store mix-up (instead of *Citizen Kane* he gets *Citizen Cum*), he finds himself obsessed with the video's ripped poster boy, Johnny Rebel (Scott Gurney of *Baywatch Hawaii* fame). Sean is hired as a cameraman for Johnny's production company and pretty soon he's fluffing his idol and deepening the infatuation. That's when things get complicated, because it turns out Sean is a confused bisexual, Johnny's straight, just doing "gay for pay," and Johnny's girlfriend, the exotic dancer "Babylon," is pregnant. All the same, this is a tame effort — most of the sex is in the audio track. The movie has the stagy feel of a porn flick, perhaps because Westmoreland directed some award-winning porn as "research" for this film. But by the end it's hard to tell what's parodic and what's just painful, and when the film turns melodramatic, *The Fluffer* doesn't rise to the challenge. (95m) *Kendall Square.*

G

★★★1/2 GLENGARRY GLEN ROSS (1992). James Foley's film of David Mamet's play is a wickedly enjoyable movie pleasure. A top-of-the-line cast play real-estate salesmen trying to pitch land of dubious value to dried-up leads and deadbeat clients; the question is who will step on whom to keep from drowning. Foley plays the material for black comedy, with the Abbott-and-Costello-like exchanges between Ed Harris and Alan Arkin setting the pace. The cast also includes Al Pacino, Alec Baldwin, Kevin Spacey, Jonathan Pryce, and, in a surprise performance, Jack Lemmon, whose poignance reveals his aging salesman's predicament, and whose ruthlessness does Mamet justice. (100m) *Saturday at the Harvard Film Archive.*

★GREASE 2 (1982). It's 1961, two years after the original *Grease*, and Sandy's English cousin Michael (Maxwell Caulfield) shows up at Rydell High and promptly falls for Pink Lady Stephanie (Michelle Pfeiffer). But how to get her away from the local hoods? Could it be that he'll follow his cousin's example? Didi Conn, Eve Arden, and Sid Caesar are back, but neither they nor Pfeiffer can save this tepid knockoff. (115m). *Saturday midnight at the Coolidge Corner.*

GRÉGOIRE MOULIN CONTRE L'HUMANITÉ/GRÉGOIRE MOULIN VERSUS HUMANITY (2001). Hyped as a modern-day Charlie Chaplin, Artus de Penguern directs and stars in this story of a nerdy guy who spots his dream girl, a ballet teacher, but resorts to an outrageous subterfuge to get a date and then, betrayed by his chronic anxiety, must race against the clock to get to her in time while the French Cup soccer final is taking place. Penguern will attend this screening. In French with English subtitles. (90m) *Saturday at the Museum of Fine Arts.*

GROUP (2002). See "Film Culture," on page 6. *Coolidge Corner Screening Room.*

★★★1/2 GUN CRAZY (1949). This classic B-movie, a genuine prefigurement of *Bonnie and Clyde*, is about a gun-loving nebbish (John Dall) led by his nose on a crime spree through small-town America by a plump blonde vixen (Peggy Cummins). The long-take robberies are among the most exciting ever put on film — they've been imitated by Godard and others of the French New Wave. Joseph H. Lewis directed, deliriously. (b&w/86m) *Monday at the Brattle.*

H

★1/2 HALLOWEEN: RESURRECTION (2002). The eighth installment in this seemingly deathless series starts with a schematic prologue in a psychiatric hospital, where inmate Laurie (a grim-looking Jamie Lee Curtis, reprising her series role) briefly turns the tables on her brother, the noted serial killer Michael Myers, only to get herself killed. The main plot has to do with a cheapjack Web entrepreneur (Busta Rhymes) who recruits six college students to strap video cameras to their foreheads and rummage through Myers's decaying childhood home. Their misadventures convey the unmistakable sense that *Halloween: Resurrection* is about nothing (supposed to be "looking for answers," the kids are really just flaunting their bodies to feed the morbid curiosity of bored Web surfers), and that sense is compounded by director Rick Rosenthal's dizzying mixture of high-res, low-res, and multi-screen images. Fortunately — or not, depending on your point of view — serial butchery is not long in coming. Rhymes's cheerful presence lifts the film somewhat, as does Tyra Banks (though a restless camera sabotages her solo dance routine). But neither their participation nor an agreeable strain of goofiness in the script is enough to redeem the cynicism of this project. (94m) *Boston Common, Fenway, suburbs.*

★★1/2 HARVARD MAN (2002). Within the first five minutes of writer/director James Toback's film, title Ivy Leaguer Alan (Adrian Grenier) enjoys an orgasm between the thighs of Boston College cheerleader Cindy (*Buffy* star Sarah Michelle Gellar), sprints off to arrive late to play in a Crimson basketball game, and learns that his parents' house has been destroyed by a tornado. He asks Cindy, the daughter of a reputed mobster, for 100 grand to rebuild the house. All he has to do is fix the Dartmouth game, but of course, shit happens. The FBI gets a whiff of what's up, the mob wants retribution, and Alan, who is also sleeping with his polymorphously perverse philosophy professor (Joey Lauren Adams, from *Chasing Amy*), decides to tune it all out by taking LSD. Leave it to push-button provocateur and Harvard alum writer/director James Toback (*Black and White* and *Two Girls and a Guy*) to make Cambridge and the World's Greatest University appear a den of depravity. *Harvard Man* is slight, preposterous, and remarkably entertaining. The camp factor, whether intended or not, hits the mark; the women are hyperboles of sexual ripeness, the dialogue is grandiloquent, and the moral landscape is nonexistent. Throw in the local landmarks and the fisheye acid trip and it's almost worthwhile. (97m) *Copley Place.*

★★★HEY ARNOLD! THE MOVIE (2002). The folks at Nickelodeon seem to have the formula down when it comes to taking an animated kids' TV show and expanding it to the big screen. They scored with the *Rugrats*, and they score here again. Arnold, a football-headed do-gooder with a Harpo Marx coif (voiced by Spencer Klein), finds himself in a tizzy when the head of a mega-conglomerate (Paul Sorvino) proposes bulldozing the neighborhood to make way for "progress." The mayor supports the scheme, but fourth-grade Arnold urges everyone not to sell out while he tries to infiltrate the pernicious corporation and save the 'hood. The film moves along breezily and is packed with many a fun-filled reference, from film (*Speed, Men in Black, Mission Impossible*) to history/politics (Watergate, the American Revolution, and the way Sorvino's CEO sounds eerily like Ronald Reagan). The direction by Tuck Tucker is tight, the moral lessoning is relevant and on the mark, and the supporting characters, most notably Arnold's sewer-crawling granny (Tress MacNeille), notch their high jinks at the most appropriate moments. (72m) *Copley Place, suburbs.*

★★★UNE HIRONDELLE A FAIT LE PRINTEMPS/THE GIRL FROM PARIS (2000). Sandrine (Mathilde Seigner), the title character in Christian Carion's film, gives up her computer job and her boyfriend to take over a goat farm in the mountains. The owner, Adrien (Michel Serrault), is part of the deal, and he's an old goat himself, a curmudgeon sure that Sandrine won't prove tough enough to survive the winter. We anticipate an American remake with, say, Sandra Bullock and Richard Dreyfuss. Carion, meanwhile, roots the odd-couple formula in the palpable details of the setting and renders the predictable emotional payoffs with subtlety and poignancy. In French with English subtitles. (103m) *Friday and Saturday at the Museum of Fine Arts.*

I

★★★THE IMPORTANCE OF BEING EARNEST (2002). British director Oliver Parker, who previously adapted Oscar Wilde's *An Ideal Husband*, opens up the author's famously coined 1895 "trivial comedy for serious people" in ways that might seem sacrilege to the perpetrators of the stagy 1952 Anthony Asquith film. Yet even while engineering us about various settings in teaming town and idyllic country awash in sunshine and birdsong, Parker maintains most of Wilde's wittiest dialogue, as well as the perhaps not entirely frivolous plot involving the secret lives of Victorian gents. In addition to imbuing *Earnest* with madcap and fantasy elements (not to mention an incident borrowed from a little-known four-act version of the play), Parker has assembled a delectable cast led by Judi Dench as the most adorable dragon since *The Land Before Time* in the Lady Bracknell role. Rupert Everett is a slightly smarmy Algie who, when he takes over Ernest, becomes slyly doe-eyed — though no less mischievous. Colin Firth's Jack is a relative straight man, but Parker has invented a sort of raucous sibling relationship for the two, even before they know they're siblings. Frances O'Connor is a dreamy, sensuous Gwendolen, albeit with seeds of her mother. And Reese Witherspoon, the only American in the cast, is adorable enough to bring off the film's most questionable addition: Cecily's daydreams of being tied to trees and romanced by a knight in armor, complete with orchestra in the bushes. There are also wonderful turns from Anna Massey as Miss Prism and Tom Wilkinson, as her admirer, the Reverend Dr. Chasuble. This sumptuous lark of an *Earnest* proves the play's assertion that "in matters of grave importance, style, not sincerity, is the vital thing." (100m) *Copley Place, Harvard Square, West Newton, suburbs.*

★★★INSOMNIA (2002). Not even the performances of Al Pacino and Robin Williams — miscast, and their characters misconceived — can undermine Christopher Nolan's remake of Erik Skjoldbærg's 1997 Norwegian film. Pacino plays legendary LAPD homicide detective Will Dormer, who's flying with his partner Hap (Martin Donovan) to northernmost Alaska to investigate a murder. They're leaving behind some kind of Internal Affairs investigation, but when they chase a suspect through a tunnel and shots are fired, it's Hap who's left behind, permanently. LA believes Dormer when he reports that the suspect shot Hap, but then the suspect, third-rate detective novelist Walter Finch (Williams devoid of shtick, and so neutralized), calls Dormer and proposes a deal. Too bad Nolan defuses most of the sexual friction involving the hotel clerk (Maura Tierney) who listens to Dormer in the hours between too late and too early and the local cop (Hilary Swank) who adulates him and is put in charge of whitewashing his partner's death. But if it's not as urgent or original as his first two films, *Insomnia* still sheds enough light on what is hidden, and why, to trouble one's slumber. (118m) *Somerville Theatre, Arlington Capitol, suburbs.*

★★★★ITALIAN FOR BEGINNERS (2001). From the first woman to direct a Dogme film, Lone Scherfig, we get the first Dogme date movie, and one made for less than $1 million. The set-up is Dogme-simple, focusing on six ordinary people in a small town near Copenhagen. Recent widower Andreas (Anders W. Berthelsen) is the new pastor; Hal-Finn (Lars Kaalund) runs the sports-center restaurant; Jørgen Mortensen (Peter Gantzler) is a receptionist at the hotel that owns the restaurant; Karen (Ann Eleonora Jørgensen) runs a low-tech hair salon; Olympia (Anette Støvelbæk) works behind a pastry counter; and Giulia (Sara Indrio Jensen) is a waitress at the restaurant. The plot trappings are also elementary: Jørgen's abusive boss orders him to fire Hal-Finn; Karen has an alcoholic mother to deal with, Olympia an abusive ailing father. What brings everyone together is the title institution, an adult-education Italian class that's Scherfig's metaphor for trying to communicate; they don't learn to speak much Italian, but they do learn to be Italian, to enjoy life, to warm one another. And Scherfig validates the Dogme concept not by observing those silly rules but through her command of basics like casting, characterization, and detail. She keeps pushing her camera in her actors' faces, and they, excellent every one, respond by being there for her, and for one another. That goes beyond Dogme; it's the basics of great cinema. In Danish and Italian with English subtitles. (90m) *Arlington Capitol.*

K

★★★THE KING AND I (1956). This schmaltzy but satisfying version of the Rodgers & Hammerstein musical has Yul Brynner, as the stubborn King of Siam; he does his numbers in a sort of pidgin-English recitative, but his performance is expansive and enjoyable. Deborah Kerr is an appropriately schoolteacherish Anna, and you even get Rita Moreno as Tuptim. The enchanting score includes "Hello Young Lovers" and "Shall We Dance." Walter Lang directs. (133m) *Wednesday at the North End Branch Library.*

★★★KISSING JESSICA STEIN (2001). When nice, lonely Manhattan Jewish girl Jessica Stein (co-writer Jennifer Westfeldt) dives into the newspaper personals, the only promising one she finds is in the women-seeking-women section. Still, what does she have to lose — except for the stereotypes that surround her: yenta mother Judy (Tovah Feldshuh), homely best friend Joan (Jackie Hoffman); and sniping-ex-boyfriend-who-also-happens-to-be-her-boss Josh (Scott Cohen). Polymorphously perverse shiksa Helen Cooper (co-writer Heather Juergensen), the firecracker who plants the ad that grabs Jessica's attention, is a Greenwich Village art-gallery director with the inevitable pair of gay best friends, Martin (Michael Mastro) and Sebastian (Carson Elrod). You'll need a little patience to deal with all this — at least wait until Helen persuades Jessica not to run out on their first date and then deconstructs her life before unexpectedly planting that first big wet one. Tentatively and with some self-consciousness, the two antithetical heroines — and the film — start to explore new experiences. In other words, genuine human behavior. (101m) *Coolidge Corner, Somerville Theatre, suburbs.*

★★★1/2 KISS ME DEADLY (1955). Director Robert Aldrich took a second-rate Mickey Spillane story and transformed it into a dark, brutal evocation of Cold War paranoia. In the book, sleazy detective Mike Hammer battled the Mob; in Aldrich's film he's up against a vague, terrifying gang trying to smuggle radioactive materials to a foreign power. By the end the movie has turned into an outrageous statement on the nuclear age. Ralph Meeker is the crude, sadistic anti-hero. (b&w/106m) *Monday at the Brattle.*

★★1/2 K-19: THE WIDOWMAKER (2002). The submarine film, with scores of sweaty men packed under pressure in a long metal tube tensed to unleash lethal missiles, is fair game for Kathryn Bigelow (*Near Dark, Strange Days*), Hollywood's most macho female director, who adapts this long-repressed true story of the Cold War. Fitfully moving and suspenseful, the picture nonetheless sinks under its turgid solemnity. The year is 1961, and the Soviet Union responds to our nuclear-submarine threat by building a boat of its own. But the design and the construction of K-19, nicknamed "the Widowmaker" by those unfortunate enough to be assigned to it, are a little shoddy, what with leaks everywhere and plumbing that looks like a set from *Brazil*. Morale is poor as well, as can happen when the guy in charge of the reactor has a drinking problem, so the brass replaces the commander, beloved softie Captain Polenin (Liam Neeson), with hardliner Captain Vostrikov (Harrison Ford, whose expression changes from pissed off to confused and pissed off) for the maiden voyage. This conflict leads to a *Crimson Tide*–like scenario that ultimately proves secondary to a mechanical emergency threatening radiation sickness and worse. All too successful in evoking claustrophobia, and with its few moments of visual release and dramatic excitement a scant reprieve from the vomiting and the Red Army Chorus–like score, *K-19* hardly serves as an adequate acknowledgment of heroism that might have prevented World War III. (138m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

L

★★★★THE LADY EVE (1941). Barbara Stanwyck and Henry Fonda are a spectacularly funny match in Preston Sturges's sublime comedy, about a con woman who falls for her target, the heir to a beer fortune. This is the movie in which Fonda arrives late to a dinner party, missing the first two courses, and is told by the little old lady beside him, "The fish was a poem." Charles Coburn, Eugene Pallette, Eric Blore, and assorted members of Sturges's stock company (most memorably William Demarest) co-star. A bit of trivia: the original title for this screwball classic was *Two Bad Hats*. (b&w/97m) *Tuesday and Wednesday at the Harvard Film Archive.*

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A FILM BY JACQUES AUDIARD

JEAN LOUIS LIVI and PHILIPPE CARCASSONNE Present VINCENT CASSEL EMMANUELLE DEVOS In a film by JACQUES AUDIARD with OLIVIER GOURMET OLIVIA BONAMY OLIVIER PERRIER BERNARD ALAN
Story and Screenplay by JACQUES AUDIARD and TONINO BENACQUISTA Original Music ALEXANDRE DESPLAT Cinematographer MATTHIEU VADEPIED Scenery MICHEL BARTHELEMY Costumes VIRGINIE MONTEL Editor JULIETTE WELFLING Sound MARC ANTOINE BELDENT
PASCAL VILLARD CYRIL HOLTZ PHILIPPE AMOUROUX Producer JEAN-LOUIS NIEUWBOURG Executive Producer BERNARD MARESCOT ALIX RAYNAUD A co-production of SEDIF CINÉ B PATHE IMAGE FRANCE 2 CINÉMA With the participation of CANAL+ and of CNC

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Continued from page 28

★★★LE LAIT DE LA TENDRESSE HUMAINE/THE MILK OF HUMAN KINDNESS (2001). Christelle (Maryline Canto) panics when she thinks she's drowned her newborn son, her third child. She flees to her neighbor Claire (Dominique Blanc), whom she barely knows, and withdraws into an infantile state. Her defection begins a social unraveling that extends beyond her immediate family to friends and strangers alike. Dominique Cabréra captures with compelling grace the sunny anomie of suburbia, and the sudden vertigo of seeing one's future, fixed and futile, flash before one's eyes. In French with English subtitles. (93m) *Sunday at the Museum of Fine Arts.*

★★★LATE MARRIAGE (2001). In most American films, the winner in the battle between tradition and rebellion, especially in matters of the heart, is predetermined. Israeli director Dover Kosashvili describes a much different culture: Soviet Georgian émigrés who still consider arranged marriage the only option for their children. As Zaza (Lior Ashkenazi) enters his 30s, his parents become desperate for him to get married, even arranging a visit with a teenage girl. Their plans are upset by his attraction to Judith (Ronit Elkabetz), a slightly older Moroccan divorcée and single mother. Zaza's family makes the Costanzas look calm and collected. Their stated declaration that passion is fleeting and needs to be controlled is negated by their tendency to fly off the handle at Zaza and Judith. Kosashvili includes one of the most truly erotic scenes in recent cinema, but his style is a bit distant. (He uses plenty of close-ups, but few register.) The originality of *Late Marriage* is ultimately demonstrated by a brilliant conclusion in which Zaza rejects — or brings together — all the possibilities implied by his predicament. Nominally a comedy, this painfully tense film is more likely to cause squirms of embarrassment in anyone who's had a boyfriend or girlfriend rejected by his or her parents. In Georgian and Hebrew with English subtitles. (102m) *West Newton.*

★★★LIKE MIKE (2002). Perhaps the title of this feature-length shoe commercial should have been "Mike's Nikes." Teenage rapper Lil Bow Wow stars as orphan Calvin Cambridge, a basketball Cinderella who joins the LA Knights as a promotional gimmick and ends up schooling teammate Tracey Reynolds (Morris Chestnut) and the best of the NBA superstars on and off the court — all thanks to a magical old pair of Michael Jordan's sneakers (close-up on the Swoosh). Commercials can be very entertaining, of course, and John Schultz's film is a feel-good comedy with several big laughs and considerable energy throughout, even when you know who's going to sink the winning shot. It rides on the bright-eyed charisma of Lil Bow Wow and the playful representation of every youngster's basketball fantasy: to dunk over David Robinson, pickpocket Allen Iverson, and stay in fancy hotels with room service. And the story hardly seems farfetched when you consider that high-schoolers are annual first-round picks in the NBA draft. Parents might even enjoy the subtle critique of the league's greed and its players' lifestyles (probably unintentional since the film's execs head NBA Entertainment), though they're not likely to cheer the way the reckless behavior of the 54-inch star is glorified. (100m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★1/2 LILO & STITCH (2002). Who would have thought that the ethics surrounding genetic experimentation would be the basis for an animated Disney flick? That's the case here, where in a galaxy far, far away (the beings are right out of the bar scene in *Star Wars*), a thuggish, walrus-esque scientist is castigated for creating a slobbering mutant rodent of sorts — kind of Mighty Mouse crossed with Taz, the Tasmanian devil. The experiment, called 626 or Stitch (voiced by creator Chris Sanders), is designed to wreak havoc on civilization, destroying buildings and infrastructure. The Disney family values don't kick in until the experiment escapes, lands on earth, and bonds with the other half of the titie. They're both in the dumps; six-year-old parentless Lilo (Daveigh Chase) has a menacing Social Service agent (Ving Rhames) looming at every turn, and Stitch, marooned on a small Hawaiian island, can't find anything to lay waste to. The film, directed by Sanders and Dean Deblois, is scrumptious to behold, but the laconic protagonists, who remain overaggressive and aggravating, subvert the visual splendor. The plot does venture into uncharacteristically dark territory, and there's a smattering of odds and sods (Roswell, Elvis, and a CIA plot) to keep things engaging. It's an alluring mélange that impresses as much as it frustrates. (82m) *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★LIVE NUDE GIRLS UNITE! (2000). This upbeat, immensely entertaining look at an unlikely union organizing drive among the female employees of a peep-show emporium in San Francisco is a partisan tale from the inside: one of the filmmakers, Julia Query, is also a performer. The film starts with a vigorous defense of the kind of sex work at the Lusty Lady: there's no touching, except for the guys in glassed-in booths manhandling their own organs. Meanwhile the women prance about naked, spreading their legs on cue, but their minds are elsewhere, or they're getting off on the female energy around them (several, including Query, are lesbians). But there's a creepy side to the job. Arbitrary salary demotions. No sick leave. And blatant racism: blondes get the best shifts, African-Americans the shaft. After negotiations for better work conditions erode, the Lusty Lady gals strike. What a rousing scene when, out on the sidewalk, the picketers shout out to potential customers, "2, 4, 6, 8/Don't go in and masturbate!" (75m) *Thursday at the Boston Public Library.*

★★★★THE LONG GOODBYE (1973). Based on the Raymond Chandler novel, Robert Altman's latter-day film noir is a brilliant Hollywood satire, with Elliott Gould as a Jewish Philip Marlowe who finds his code of honor hopelessly out of date in contemporary Los Angeles. The cast's mix of cult celebrities and eccentric character actors mirrors the crazy-quilt quality of California life, and Gould's sly, mumbly performance (his best) makes him an agreeably shabby hero. With Sterling Hayden, Jim Bouton, Nina van Pallandt, Henry Gibson, Mark Rydell, and Arnold Schwarzenegger as a bodyguard who strips down to his underwear. The witty score is by John Williams; the stunning photography, all glass, mirrors, and reflections, is by Vilmos Zsigmond. (112m) *Tuesday at the Brattle.*

★★★1/2 LORD OF THE FLIES (1963). Peter Brook adapted William Golding's political allegory as a kind of "What is the true nature of mankind?" homework before mounting his legendary stage production of *Marat/Sade.* Although Brook is famous for his free adaptations, this movie closely follows the book: a plane crashes and a group of English schoolboys are stranded on an island and left to fend for themselves. They split into two factions, one led by Ralph (James Aubrey), who wants to gather food, build shelters, and watch over the younger kids, the other led by Jack (Tom Chapin), who wants to hunt and play. Soon there are power struggles, and savagery . . . and watch out Piggy (Hugh Edwards)! (b&w/92m) *Thursday at the South Boston Branch Library.*

★★★1/2 LOST HIGHWAY (1997). Director David Lynch's expressionistic confidence and infuriating refusal to come to any resolution are apt to alienate as many people as they enthrall. A well-to-do sax player (Bill Pullman) answers the doorbell to hear an ominous voice over the intercom, "Dick Laurent is dead." This is followed by the delivery of videotapes showing the musician and his raven-haired wife, Renee (Patricia Arquette), sleeping together. Fred's doubts about his wife culminate in doubts about himself when an eerie stranger, "The Mystery Man" (Robert Blake with shaved eyebrows and white face), asks him whether he remembers their meeting. And so on into more weirdness. Tapping a certain id-like logic, Lynch uses ruthless and diabolical images, editing, music, and sound to re-create the excruciating and irresistible nightmare of derangement and ineffable revelation (not to mention what has been justly described as the best sex scene of the year). *Lost Highway* may lead nowhere, but getting there is all the fun. (135m) *Friday through Sunday at the Brattle.*

★★★LOVELY & AMAZING (2002). Nicole Holofcener's first feature since her insouciant and shrewd debut, 1996's *Walking and Talking*, takes on female stereotypes and overturns them — sometimes. Jane Marks might have been an easy target of parody: rich and idle, she fills the loneliness of her golden years by adopting an overweight African-American daughter, nudging her grown-up birth daughters into a new awareness of their unhappiness, and undergoing liposuction. Instead, she becomes the film's steadying, humane center, and it doesn't hurt that she's played by stalwart Oscar winner Brenda Blethyn. Or that Holofcener, who also wrote the script, couldn't sustain a stereotype if she wanted to, at least not with female characters. Catherine Keener is alternately brittle and vulnerable as elder daughter Michelle, an unhappy housewife who makes unsellable art and alienates almost everyone with her self-loathing. Emily Mortimer is cute and sad as the younger daughter, who's seeking to make it as an actress in Hollywood (a scene in which she bares all to a callow actor played by Dermot Mulroney could have been grotesque but is instead cathartic). Newcomer Raven Goodwin is truculent and lost as the adopted Annie. Why are they special? Not so much because of the performances and the details, which are splendid (Michelle sculpts tiny chairs: "Wouldn't you love to be small enough to sit in one?" she asks), as because of the unstated, inescapable web of love and loathing, past and present, that connects them. (89m) *Copley Place, Kendall Square, West Newton, suburbs.*

LUCÍA Y EL SEXO/SEX AND LUCÍA (2002). Peter Keough's review is on page 4. In Spanish with English subtitles. (128m) *Kendall Square, suburbs.*

M

★★MA FEMME EST UNE ACTRICE/MY WIFE IS AN ACTRESS (2001). Writer/director Yvan Attal is like Woody Allen without the wit, hypochondria, or atheism. A Jewish auteur with major insecurities, he stars in semi-autobiographical comedies with beautiful leading ladies. Yet there are a few reasons to see this film. One is his gorgeous and gracious real-life wife, Charlotte Gainsbourg, who plays the title actress, Charlotte, opposite Attal, who plays her spouse, a sports-writer named Yvan. The self-reflexivity informs Gainsbourg's honest performance but never really enters the consciousness of the film. Instead, the plot is straight romantic comedy: Charlotte lands a leading film role as the romantic interest of aging heartthrob John (Terence Stamp), but the marriage turns rocky when Yvan questions her fidelity and turns into an overprotective stage mom. Highlights are Noémie Lvovsky's César-nominated performance as Yvan's pregnant sister and Brad Mehldau's jazz score. But the real reason to watch is the Allen-esque scene that sends Yvan off the deep end: Charlotte refuses to do a nude love scene unless the whole crew gets naked as well. If nothing else, this film teaches us to be careful what we wish for. In French with English subtitles. (95m) *Kendall Square, West Newton, suburbs.*

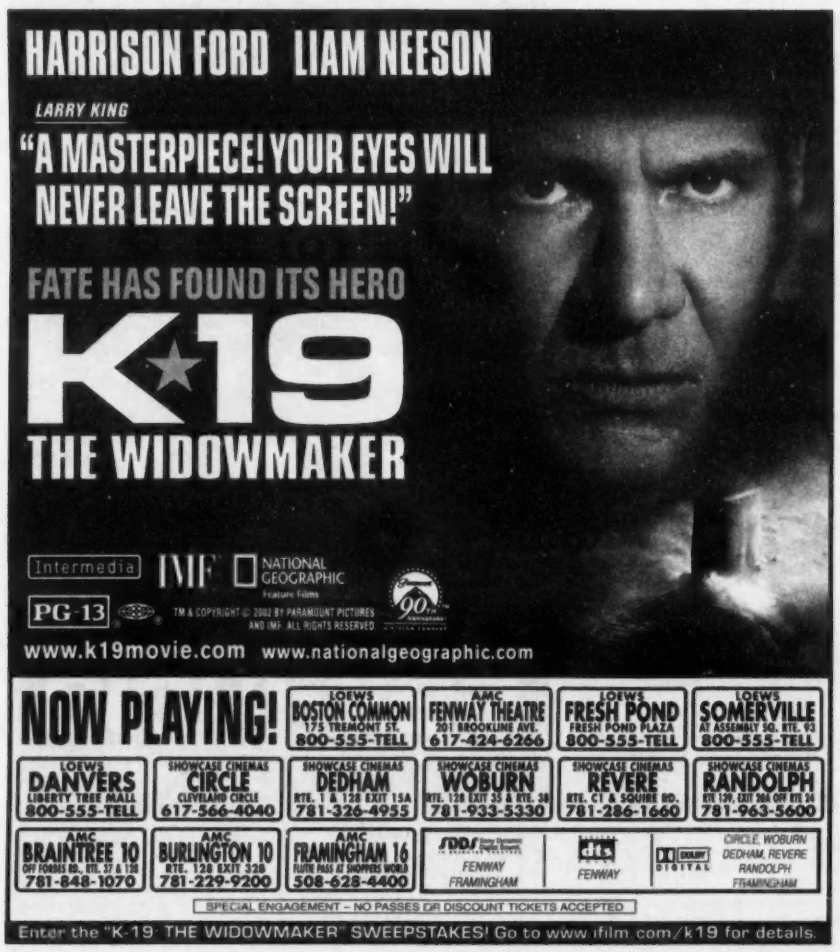
★★★MEN IN BLACK II (2002). Barry Sonnenfeld has apparently learned from his mistakes in *Wild, Wild West* and *Big Trouble*, for he turns out a sequel that is tauter, sharper, and more blithely hilarious than the original. The story has agent Jay (Will Smith), now top dog for Men in Black since the retirement of Agent Kay (Tommy Lee Jones), summoning his former mentor to help battle Serleena (Lara Flynn Boyle), an evil extra-terrestrial who looks like a mile of tangled garden hose when she doesn't look like a Victoria's Secret model. Trouble is, Kay has been "neuralized" — flashed with a blue light that's eliminated his memory and replaced it with a phony identity as a Truro postal worker. So like Matt Damon's character in *The Bourne Identity*, he spends much of the film trying to find out who he is in the midst of rampaging Chinballians and dogs who sing "I Will Survive." Sonnenfeld overflows the edges and background of the frame with sight and sound gags that make the film into a *Mad* magazine cartoon, and he gives Jones's slow burn and Smith's dithering meltdowns more time to develop. Then there's the racy suggestion that things — not just what's out there but memory and identity as well — are not what they seem. And what's with the Statue of Liberty's torch serving as the instrument of mass amnesia? Sure, Columbia got millions in advertising tie-ins with Verizon, Burger King, and Mercedes-Benz, but *Men in Black II* might just be the most subversive comedy of the summer. (88m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★★MILLER'S CROSSING (1990). Joel and Ethan Coen's retro-gangster film has been conceived as mythic, iconic, a kind of sequel to Dashiell Hammett's political thriller *The Glass Key.* The Coens see their hero as a no-nonsense loner who barely shows any feelings and yet is a man of consummate integrity; Gabriel Byrne is true to that conception. Even better is Albert Finney as a two-fisted 1930s political boss. (115m) *Thursday at the Harvard Film Archive.*

★★★1/2 MINORITY REPORT (2002). One of the few science-fiction writers who can be called visionary, Philip K. Dick spun futuristic tales demonstrating how experience, memory, and identity can all be synthesized and manipulated (what else, indeed, is filmmaking?) — and probably are. *Minority Report*, which just might be Steven Spielberg's best film, is based on a 1956 Dick story. The year is 2054, and crime has been eliminated by a system whereby "precogs" — latter-day crack babies whose birth disorders have given them the ability to see the future — envision crimes that are about to be committed and the "pre-perpetrators" are then arrested. But when Pre-Crime chief Paul Anderton (Tom Cruise, his grin looking reptilian) is touched by an alluring fetal-faced precog named Agatha (Samantha Morton), fingering him as a future killer. Has he been set up? The plot, which never fails to engage even when it becomes predictable (from the moment Max von Sydow hits the screen as Atherton's avuncular boss, Lamar Burgess), becomes secondary to the densely layered, multiply allusive mise-en-scène, a cinematic, pop-cultural collage of image and quips that is sardonic, dazzling, and hilarious. There's the inevitable Spielberg schmaltzy moment — in this case the otherwise uncanny Morton delivering a mawkish homily about family love from which the film struggles to recover. Yet recover it does: *Minority Report* gives one hope for the future, if only of film. (140m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★MR. DEEDS (2002). It's no surprise to find Adam Sandler remaking Frank Capra's film about a small-town New Englander who reluctantly inherits a fortune in New York City and goes on to challenge the Big Apple's values. Along with his puerile humor, Sandler has always displayed a Capra-corny side, not to mention a penchant for turning his characters into noble heroes in 90 minutes flat. But whereas Sandler pulled on your heartstrings and pissed on walls in *Big Daddy*, the combination doesn't work in *Mr. Deeds.* In *Big Daddy*, he had a kid to play off; here he has to operate in the grown-up world. In the original, Gary Cooper wants to impress his date with a dinner at his mansion; Sandler transfers the date to an empty Madison Square Garden, a boy's fantasy if there ever was one. What made Cooper's Deeds more than a seeming simpleton was his anger and unpredictability; Sandler's character isn't completely naive, but there's no weight or mystery to him. At the same time, the burden of remaking Capra forces Sandler and director Steven Brill (*Little Nicky*) to hold back on the naughtiness. Co-star Winona Ryder is unimpressive (but then, women aren't asked to be funny in these movies). John Turturro, however, stands out as a "very sneaky" butler. (91m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★MONSOON WEDDING (2001). Like most weddings, the one in Mira Nair's film is stressful and chaotic in its preparation and a little bit false and tacky in its execution, but its pleasures prove genuine and deep. Father-of-the-bride Lalit Verma (Naseeruddin Shah) worries that he's getting ripped off by buffoonish, vaguely disreputable wedding planner P.K. Dube (Vijay Raaz) as he prepares for the arranged marriage between his daughter Aditi (Vasundhara Das) and Texas-based engineer Hemant Rai (Parvin Dabas), who will meet for the first time days before the nuptials take place. Neither is he on good terms with his Australian nephew Rahul Chadha (Randeep Hooda), or his own teenage son, chubby Varun (Ishaan Nair), who prefers cooking and dance to more "manly" endeavors. Aditi, for her part, will pursue almost to her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wedding night an affair with her married boss. Then there's the question of why cousin Ria (Shefali Shetty) shrinks from rich Uncle Tej (Rajat Kapoor) even when he offers to pay for her dream of taking part in a writing program in an American university? Nair (*Salaam, Bombay!*; *Mississippi Masala*) mixing the bitter with the sweet, going a little heavy on the latter in a film about the power of combining opposites. But love has the last word, as nearly every character finds the appropriate mate despite his or her worst inclinations. Most appealing is the transformation of the benighted P.K., who takes time out from frantic phone calls to make eye contact with a maid with the unlikely but apt name of Alice (Tilotama Shome); what he does then with some flowers and candles makes for the most touching and unexpected moment in the film. In English, Hindi, and Punjabi with English subtitles. (114m) *Kendall Square.*

★★1/2 MY BIG FAT GREEK WEDDING (2002). Toula (Nia Vardalos), a near-spinster repressed by her family's traditionalism, undergoes an ugly-duckling transformation and lands Ian (a generic John Corbett from *Sex in the City*), the man of her dreams. The hitch is, he's not Greek. It all begins tediously, and the two lovebirds don't kindle many romantic sparks; instead, we get bawdy high jinks from Toula's family, a loud, boisterous lot oversold on the importance of lamb (Ian's a vegetarian) and being Greek. The event of the title is a mere sidecar — it's the ouzo-soaked meet-and-greet with Ian's white-bread parents and Toula's father (Michael Constantine) that provides the guffaw-garnering kicks. Written by Vardalos (of Second City notoriety) from her stage play and directed by Joel Zwick, *Wedding* hangs too much on the Greek stereotype — it's a one-note comedy that seems better suited to TV. Vardalos is amicable and sincere, but without the assembly of mutton-munching caricatures (including Joey Fatone from 'N Sync), this romantic-comedy would be hard pressed to fill a wedding gown. (95m) *Copley Place, Kendall Square, suburbs.*

N

★NEVER AGAIN (2002). In 21st-century America, no one denies 54-year-olds the right to have wild sex, talk about it, and even get movies made about it. But writer/director Eric Schaeffer ("one of New York's true independent film voices," says the film's Web site) wants barriers to smash, so he fills *Never Again* with self-righteous defiance. Licensed by Schaeffer's belief that he's striking back at American culture for stigmatizing the middle-aged, Jill Clayburgh's lovelorn divorcée acts like an insane idiot (pardon me, I meant "holy fool"), annoying a helpless beauty-salon customer with her steamy confidences and donning a strap-on dildo and knight's armor to win and hold her man (Jeffrey Tambor), a commitment-phobic pianist who has an unlikely steady gig playing new-age muzak in a Greenwich Village jazz club. It's too bad the phrase "romantic comedy" has been appropriated to dignify soggy dating-ritual sit-coms like this. Followers of the modern genre won't be shocked to learn that the cinematic interest of *Never Again* is subzero, its Venus-Mars profiling insulting, and its comedy of errors excruciating. (97m) *Copley Place, West Newton, suburbs.*

★★★NUOVO CINEMA PARADISO (1988/2002). This is the "director's cut," with 47 minutes restored to the original 123-minute US release, of Giuseppe Tornatore's sentimental but popular movie. The story opens with world-weary filmmaker Salvatore (Jacques Perrin) receiving news of a childhood friend's death, whereupon he travels to the Sicilian village he left behind 30 years before. Flashback to World War II: an imp who loves movies, Salvatore begs gruff but lovable projectionist Alfredo (Philippe Noiret, flawless) to show him the ropes. The child replaces the man at the job, yet Salvatore's embittered mentor urges him to aim for a life beyond the dusty booth. Whereupon the romantic adolescent weaned on Hollywood clinches and clichés falls hard for honey-blonde beauty Elena, their doomed affair recalling those star-crossed lovers from Verona. The added footage provides greater historical context, subtler character development, and a stronger narrative arc. The lush iconography is now grounded in a story that no longer feels like a fable. The leisurely pace allows one to muse on the disappearance of the projectionist's art, the soul-etching permanence of a first love, and the ruthless human capacity for self-deception masked by pride, nostalgia, and stoicism. And the boy just might get the girl this time around. In Italian with English subtitles. (170m) *Arlington Capitol.*

O

★★★★THE OLD PLACE (2000). This collaboration between Jean-Luc Godard and Anne-Marie Miéville is a collage of text and image that stimulates and bewilders and may be this year's most exhilarating 49 minutes of cinema. In French with English subtitles. (49m) *Saturday at the Museum of Fine Arts.*

P

★★★★THE PHILADELPHIA STORY (1940). The perfect sophisticated romantic comedy. Katharine Hepburn is the society girl everyone's after, James Stewart is the gossip columnist trying not to get into his story over his head, and Cary Grant is C.K. Dexter Haven, the divorced husband who just keeps hanging around. George Cukor directed this film version of Philip Barry's play with unerring timing and pace. It's a sublime comedy of manners, perhaps the finest film of its kind. (b&w/112m) *Tuesday and Wednesday at the Harvard Film Archive.*

★★★★A PLACE IN THE SUN (1951). George Stevens's film version of Theodore Dreiser's *An American Tragedy*, whatever its distortions as adaptation, is a spectacularly moving drama on its own terms. When the poor-boy hero (Montgomery Clift), who's in love with a beautiful rich girl (Elizabeth Taylor), takes his pregnant fiancée (Shelley Winters) out for a row on the lake, he means to drown her, then changes his mind; the boat capsizes and she drowns without his help. The screenplay (by Michael Wilson and Harry Brown) seems to condemn him for his unacted-on homicidal desires, but Clift and Taylor give such touching (and beautifully directed) performances that you don't buy it — you walk away believing their romance is the only morality. (b&w/122m) *Thursday at the Harvard Film Archive.*

IL POSTO/THE JOB (1961). The title entity is what Italian teenagers Domenico and Antonietta are seeking from a big-city corporation in Ermanno Olmi's second feature; they wind up in "Technical Division" and "Typing Services," respectively, and Domenico goes on to become first an errand boy and then a clerk in a room with 12 other clerks where he might as well be back in grade school. In Italian with English subtitles. (b&w/90m) *Thursday at the Museum of Fine Arts.*

R

★★★RAIN (2002). It never rains in first-time New Zealand director Christine Jeffs's adaptation of the Kirsty Gunn novel, but there is a lot of pouring going on as Kate (Sarah Peirse) and Ed (Alistair Browning) party away their dissolving marriage while summering by the seaside in 1972. Occasionally mixing drinks but mostly neglected are their children, 13-year-old Janey (Alicia Fulford-Wierzbicki) and her younger brother, Jim (Aaron Murphy). Janey gets curious when her mom engages in a sloppy affair with a photographer passing through, and the teen's indirect initiation into the world of sexuality and adult despair brings unwonted punishment. Jeffs builds a wispy atmosphere of dread and nascent revelation and then, for better or worse, justifies it. Although the film captures the fragile boundary between innocence and transgression — in the adult as well as the adolescent characters — its melodramatic resolution seems to be more of the same old punishment for female sexual assertion we've seen so often before. (97m) *West Newton.*

★REIGN OF FIRE (2002). Somewhere in the near-future, the world lies in post-apocalyptic ruins. Dragons — that's right, giant flying lizards that breathe fire — have scorched the planet. Our voiceover history lesson tells us that they've been lying dormant since wiping out the dinosaurs and have now awaked to gorge on humans. Holed up in a castle in Northumberland, a group of ragtag survivors led by Christian Bale (*American Psycho*) is joined by an American military detail commanded by Matthew McConaughey in an attempt to do what the fully armed superpowers of the world were unable to accomplish: take back the planet. As a big, cheesy spectacle, *Reign of Fire* belongs in the pitiful pantheon of ludicrous futurescapes that boasts *Battlefield Earth* and *Waterworld*. The FX fail to awe, and the narrative structure is egregiously lifted from *Mad Max*. Director Rob Bowman (*The X Files*) does his part to no effect, leaving the door wide open for McConaughey's cartoonish commando to steal the circus. Bald, buff, and barking in atavistic grunts, McConaughey is more pro-wrestling caricature than world savior. In short, this bombastic future hell is hell to get through. (100m) *Boston Common, Fenway, Fresh Pond, suburbs.*

REQUIEM FOR A HEAVYWEIGHT (1962). Rod Serling wrote the screenplay for this Ralph Nelson–directed story of heavyweight boxer Mountain Rivera (Anthony Quinn), who appears to have reached the end of the line after Cassius Clay kayoes him in the seventh round. His trainer (Mickey Rooney) and a social worker (Julie Harris) try to map out a new life for him, even though he's punch-drunk; what they don't know is that his manager (Jackie Gleason) has bet the house that he wouldn't go four rounds with Cassius and now must persuade Mountain to become a professional wrestler or face the music from the mob. (b&w/85m) *Friday and Sunday at the Harvard Film Archive.*

★★1/2 ROAD TO PERDITION (2002). Sam Mendes follows up his Oscar-winning debut, *American Beauty*, with an adaptation of Max Allan Collins's cult-favorite 1998 graphic novel in which Tom Hanks plays Michael Sullivan, a hit man for a local chapter of the Capone mob run by lovable old sod John Rooney (Paul Newman, with an errant accent), Michael's benefactor and father figure. Michael's own 12-year-old son, Michael Jr. (newcomer Tyler Hoechlin), meanwhile, is curious about what dad does for a living. He ends up peeking at a different kind of primal scene; that leads to the killing of Sullivan's wife (a short-lived Jennifer Jason Leigh) and his younger son. Michael and son must hit the road to Perdition, Michigan, where the boy can find refuge with a handy aunt while dad heads out unfettered to make things right. Got up like a deranged Stan Laurel with funky teeth, Jude Law gives the film's best performance as Maguire, who's hired by Capone lieutenant Frank Nitti (Stanley Tucci) to take out Michael. And though the Newman-Hanks match-up is what's being hyped, the most compelling tête-à-tête is an eerie confrontation between Michael and Maguire in a diner that evokes Edward Hopper's *Nighthawks*. Then there's the film's coda, a long, undulating shot that combines serenity and horror. As depressing as *Road to Perdition*'s relentless darkness (and this may be one of the darkest summer movies of all time) is, the light suffusing this scene is even more disturbing. (111m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La cage aux folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

★RUMBLE FISH (1983). Francis Ford Coppola goes off the deep end with this stylishly photographed, unbearably pretentious "art film for teenagers." Matt Dillon's Rusty James is a cocky young hood living in the shadow of a frowzy older brother known as "The Motorcycle Boy" (Mickey Rourke looking like an off-duty drag queen out of a Diane Arbus photograph) who wanders around spouting downbeat homilies about The Meaninglessness Of It All. Filmed in high-contrast black and white, the movie is like a coming-attractions preview extended to 90 minutes; it's as dramatically vacant as it is visually arresting. With Diane Lane, Dennis Hopper, and Nicolas Cage. (b&w/94m) *Tuesday at the Boston Public Library.*

★1/2 RUNNING ON EMPTY (1988). This drama is about two former counterculture radicals (Christine Lahti and Judd Hirsch) who bombed a napalm laboratory in 1971, went underground to elude the FBI, and have been moving from town to town ever since, trying to keep their sons in a homespun family unit. The film keeps promising to link us up to the '60s. Instead, it turns out to be a watery coming-of-age movie about whether the elder son (an oh-so-sensitive musical prodigy played by River Phoenix) will get to go to Juilliard. At times, screenwriter Naomi Foner appears to be trying to stuff Abbie Hoffman's story into an episode of *The Waltons*. And River Phoenix is stuck here in an insufferable role — the misunderstood kid as artistic genius. The movie buys right into his sweet, tortured view of himself as the ultimate victim of his parents' folly. Sidney Lumet directs. (116m) *Saturday at the Harvard Film Archive.*

S

★★SCOOBY-DOO (2002). Hanna-Barbera's favorite cartoon dog gets a CGI makeover and hot teen film stars to take the Mystery Machine out for one more spin. Shaggy (Matthew Lillard), Fred (Freddie Prinze Jr.), Velma (Linda Cardellini), and Daphne (Sarah Michelle Gellar) are reunited after a three-year hiatus to get Mystery Inc. back together and investigate strange happenings on Spooky Island. Soon enough the kids are caught up in an evil scheme that involves brainwashing spring-break students for the purpose of world domination. Matthew Lillard plays a perfectly fleshed-out Shaggy, but the rest of the cast can't hope to outdo the Doo, and Sarah Michelle Gellar has the added challenge of trying to keep her micro-mini PG. Director Raja Gosnell maintains the campy spirit of the original cartoon, and the result has broad appeal, with self-conscious humor for the twenty-and-thirtysomething crowd that grew up asking, "Scooby-Doo where are you." This family film sneaks some racy innuendo under the radar, but not enough to have children asking their parents why smoke is coming from Shaggy's van, or why Fred is wearing an ascot. (87m) *West Newton (Saturday and Sunday), Arlington Capitol, suburbs.*

★★★THE SECRET OF NIMH (1982). Before the emergence of the "new" Disney, the artists at the Aurora animation studios resurrected the full-length cartoon with skill and charm. Director Don Bluth and company heap on the visual details — the golden glow of a candle, rippling reflections in splashing water — as if they were creating a Gothic cathedral. And their story of a pack of super-intelligent rats who live in their own high-tech underground city whizzes right along. It's just good enough to make you wish it were better — less derivative and psychologically richer. With the voices of Derek Jacobi, Elizabeth Hartman, Dom DeLuise, Hermione Baddeley, Shannen Doherty, and Wil Wheaton. (82m) *Wednesday at the Allston Branch Library.*

★★1/2 SPIDER-MAN (2002). Sam Raimi's take on the classic Marvel Comics hero struggles mightily and succeeds often yet is doomed to disappoint the fanboys who've waited 40 years, general-interest newbies looking for the usual summer action spectacle, and maybe even Columbia Pictures, which ponied up big bucks to build a popcorn franchise and ended up with a glum opera of pop existentialism. Tobey Maguire turns out to be an inspired choice as the geeky teenager who, bitten by a mutant spider in a science lab, wakes up the next day to find his body has gone through a parody of puberty. His new powers make him a totemic target for tabloid publisher J. Jonah Jameson (a scene-stealing J.K. Simmons) and a literal target for supervillain Green Goblin (Willem Dafoe), who also goes after his Aunt May (Rosemary Harris) and hoped-for girlfriend Mary Jane Watson (Kirsten Dunst). The first half breathes fresh life into what even non-fans will find a resonant coming-of-age story. The second half, with its big battle scenes, is probably more of what the studio wanted, but it's far less satisfying. The movie artfully nails the comics' take on adolescent helplessness, but its sense of comic-book fun is in too short supply. (120m) *Somerville Theatre, Arlington Capitol, suburbs.*

★★1/2 SPIRIT: STALLION OF THE CIMARRON (2002). DreamWorks Pictures here attempts to beat Disney in the heartwarming-yet-educational-animated-movie-epic category. Kelly Asbury and Lorna Cook team up for the story of a noble mustang horse who's continually being captured by the greedy human settlers of the American West. With Mat Damon voicing the title character, it's a "history of America told from the heart of a horse." *Spirit* wants to present a journey of love and freedom against a backdrop that takes in Native Americans and ecological preservation, yet in the end it succumbs to the allure of computer technology. Parents will find the circle pan shots breathtaking, but they may also titter when they notice that every equine expression recalls the mugging of the Rock in *The Scorpion King*. Although not up to *Lion King* standards, *Spirit*'s mix of action, love, birth, death, and revenge should satisfy the "G" audience. (80m) *West Newton (Saturday and Sunday), Arlington Capitol, suburbs.*

★★LE STADE DE WIMBLEDON/ WIMBLEDON STADIUM (2001). Pixyish Jeanne Balibar has her problems as a would-be biographer trying to chase down the late *belle-lettriste* Bobby Vohler in this film from Mathieu Amalric. Not only is Bobby dead, but he didn't make much of an impression while he was alive, since he was a writer who didn't write. His biographer tracks down the clues to his silence, interviewing acquaintances from Trieste to the English town of the title. Trying to do too much, or too little, this first film by actor Amalric consists largely of voiceovers in train stations and hotel rooms. In French with English subtitles. (80m) *Sunday at the Museum of Fine Arts.*

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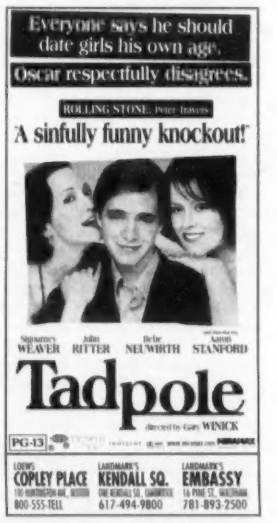

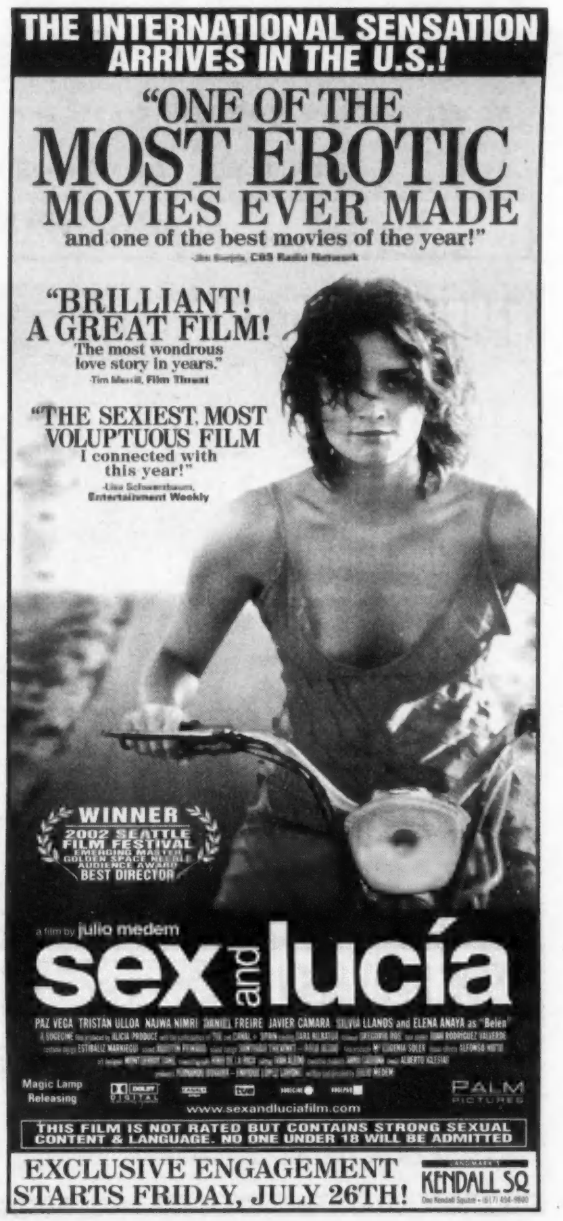
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Continued from page 31

★STAR WARS: EPISODE II ATTACK OF THE CLONES (2002). Displaying all the ineptitude of an Ed Wood but none of the innocence, *Attack of the Clones* falls to new depths of narrative incoherence, torturous banality, and acting incompetence. The opening sequence culminates in the explosion of a terrorist bomb intended to kill former queen and current senator Padmé Amidala (Natalie Portman, swapping the regal kabuki carapace for a Britney Spears navel-baring look). Yet it's probably just a ruse to get the future Darth Vader, Anakin Skywalker (dud Hayden Christensen), away from Jedi mentor and wet blanket Obi-Wan Kenobi (Ewan McGregor) and alone with the lovely Padmé. He's sent to her home planet, Naboo, to be her bodyguard, and on what look like sets from *The Student Prince* he woos her in cinema's most embarrassing courtship since Ben Affleck played with animal crackers on Liv Tyler's tummy in *Armageddon*. Then he's off to visit his mother (poor Pernilla August) on Tatooine, since he hasn't seen her in 10 years. Meanwhile, Obi-Wan has discovered that some 10 years back, a now-deceased Jedi master ordered, without the council's knowledge, a million-man clone army. On the plus side, there's not much of Jar Jar Binks (Ahmed Best) or any of the other puerile alien/racial stereotypes from *The Phantom Menace*. But as for the special effects, with a few exceptions they're pyrotechnical wallpaper backing some of the worst dialogue written by human or machine. Any actor would be stymied by this crap. Harrison Ford took the right approach with his sardonic seriousness; his presence is missed. But Portman, McGregor, Christopher Lee as disgruntled former Jedi master Count Dooku, and Samuel L. Jackson as Jedi cipher Mace Windu haven't got a chance. The only performer who does credit to the script is Yoda (voiced by Frank Oz), and he's a special effect. (134m) *Boston Common, suburbs.*

LA STRADA (1954). The artistic path Fellini walked down after turning his back on neo-realism and, for better or worse, looking to the life of his imagination. Anthony Quinn, as the ultimate Big Bad Wolf, plays the circus performer Zampanò, who buys the urchin Gelsomina (Giulietta Masina) from her impoverished mother and uses her as a sidekick/punching bag. Masina's classic performance, inspired by Chaplin and reminiscent of Lucille Ball, is of an otherworldly creature who is capable of a most familiar, human, and heartbreaking despair. With Richard Basehart as Gelsomina's protector, the Fool. In Italian with English subtitles. (b&w/115m) *Friday and Sunday at the Harvard Film Archive.*

STRIKE UP THE BAND (1940). Mickey Rooney plays the leader of a high-school band who's trying to scrape together the money to enter Paul Whiteman's talent contest. Judy Garland, of course, is his biggest fan. Busby Berkeley directs; the songs include "Our Love Affair" and "Do the La Conga." (b&w/120m) *Monday at the Boston Public Library.*

★★★STUART LITTLE 2 (2002). The original film version of E.B. White's classic children's story struck gold in 1999. And the inevitable sequel retains, along with the original cast and director Rob Minkoff, much of its predecessor's charm and wit. Stuart (voiced by Michael J. Fox) has settled into life in the Little home, which occupies a prime piece of real estate in this fairy-tale version of New York, but he's lonely for someone like him. Cue Margalo, a free-spirited bird (Melanie Griffith) who drops, with injured wing, into his model sports car (Stuart is the only kid allowed to drive to school). Stuart develops a crush, but Margalo isn't the innocent victim she seems, and her disappearance leads Stuart and Snowbell, the pampered family cat (Nathan Lane), out beyond the sheltered world of the Littles. The film looks great, full of bright, primary colors that complement the slightly unreal world they depict — in this New York, even the cab drivers are cheerful. State-of-the-art digital effects, along with picture-perfect settings, integrate the talking animals with the live action. Minkoff is hip enough to include a joke about the Brazilian World Cup side, and Stuart's got just enough spunk to make it fun for parents as well. (74m) *Copley Place, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★1/2 SUNSHINE STATE (2002). John Sayles's attempt to probe the dark peninsula of Florida has a kind of programmatic, show-and-tell feel to it that eschews drama, deep psychology, and genuine darkness for a slate of unthreatening, politically wholesome issues. Edie Falco's Marly Temple is a still-trim thirtysomething who bides her time tending to the fading motel of her blind, irascible father (Ralph Waite) and fending off the insistent offers from sleazy real-estate developers Lester (Miguel Ferrer) and Greg (Perry Lang). Marly may be a bit shopworn, but she's the genuine article. Not so Dr. Lloyd (Bill Cobbs), the noble leader of Lincoln Beach, the endangered black community on the island; or Desiree (Angela Bassett), once driven out of Lincoln Beach because of a teenage indiscretion, now returning with her buppie husband; or Francine Pickney (Mary Steenburgen), head of the chamber of commerce and organizer of the annual island celebration, "Buccaneer Days." "People don't realize how hard it is to invent a tradition," says Francine in one of the film's sprinklings of bons mots. Or how hard it is to invent a movie like the one this aspires to be, set in a fully imagined world inhabited by believable people, in a state that epitomizes the worst and the best of the other 49. (141m) *West Newton.*

SUR MES LÈVRES/READ MY LIPS (2002). Peter Keough's review is on page 4. In French with English subtitles. (115m) *Copley Place, Harvard Square, Coolidge Corner.*

T

TADPOLE (2002). Peter Keough's review is on page 4. (78m) *Kendall Square, suburbs.*

TAKE IT FROM ME (2001). From local filmmaker Rachel Clift, this is a study of three women in the Boston arts scene: painter Chandra Dieppa Ortiz, traditional Indian dancer Aparna Sindhoor, and singer-songwriter Jess Klein. *Thursday at the Brattle.*

IL TEMPO SI È FERMATA/TIME STOOD STILL (1958). Ermanno Olmi's first feature was actually conceived as a documentary, but it turned into this "fictional portrait of a watchman and his naive assistant at a hydroelectric dam in northern Italy. In Italian with English subtitles. (b&w/93m) *Thursday at the Museum of Fine Arts.*

★★★1/2 THIRTEEN CONVERSATIONS ABOUT ONE THING (2002). This movie is an attempt by Jill Sprecher (*Clockwatchers*) to make sense out of traumatic moments in her life. A nice Midwestern girl arriving in New York in the early '90s, she was mugged and landed in hospital with a concussion. After that, her life spiraled downward into depression, until that karmic day when a stranger on the street smiled at her and the curse was lifted. The subject of Sprecher's film, the topic of all the conversations, is happiness. *Thirteen Conversations* is structured as a series of interconnected parables whose characters include poster-boy DA Troy (a marvelously smug Matthew McConaughey), who thrives on sending the guilty down the river before his car hits a young woman; smiley-face insurance agent Wade Bowman (William Wise), whose cynical, jaded boss, Gene (a brilliantly sardonic Alan Arkin), feels compelled to bring him down; mathematics professor Walker (John Turturro), who bolts from his wife (Amy Irving) and takes a mistress (Barbara Sukowa) in a stab at "freedom"; and blonde, sensitive, angelic Beatrice (Clea DuVall), who like Sprecher is the victim of a fearsome accident. Mostly depressing stuff? Not if you look at *Thirteen Conversations* in the right light. At a dim time for cinema, it can rejuvenate your faith in American movies. (94m) *Copley Place, Kendall Square, suburbs.*

V

VIVANTE/ALIVE (2001). Sandrine Ray's film focuses on a young Parisian student who after being gang-raped goes into a nihilistic tailspin. In French with English subtitles. (91m) *Friday at the Museum of Fine Arts.*

W

★★1/2 THE WOMEN (1940). Despite the title, this George Cukor adaptation of Clare Boothe Luce's high-pitched, "venomous" play is obsessed with men, and its portrait of female camaraderie was as absurdly retrograde in 1940 as it would be today. But the superb ensemble does include the great ladies of MGM: Rosalind Russell, Joan Crawford, Joan Fontaine, Paulette Goddard, and Norma Shearer. (b&w and color/131m) *Monday at the Harvard Film Archive.*

Y

★★1/2 YANA'S FRIENDS (1999). Despite being set in Israel during the Gulf War, this film from Arik Kaplun, which swept the Israeli Academy Awards, is more sweet romantic comedy than wartime drama (albeit one with Saddam Hussein lurking in the background). It opens with Yana (Evelyn Kaplun), pregnant and in debt, being abandoned by her husband in their Tel Aviv apartment, which they share with Eli (Nir Levy), a budding filmmaker and accomplished womanizer. When a series of missile attacks forces Yana and Eli to take refuge in Eli's sealed bedroom, attraction aided by the fear of imminent death sets in, and they discover just how hard it can be to get it on while wearing gas masks. The theme of love and compassion amid conflict is fleshed out by an array of supporting characters: the landlady who's tough only so she can melt like butter before the last scene; a couple who find that forcing their war-hero grandfather to beg in the street is more lucrative than working two jobs; and a street musician whose livelihood the grandfather's presence threatens. Kaplun achieves an intimate tone that, along with a setting newly resonant for American audiences, helps the film rise above its time-worn predictable story. In Hebrew, Russian, and English with English subtitles. (90m) *West Newton.*

★★★Y TU MAMÁ TAMBIÉN (2002). The *Harold & Maude* poster above the two naked high-schoolers energetically screwing in the opening shot of this raw but sly Mexican comedy, not to mention the arch voiceover narrator that intrudes at key moments à la Truffaut's *Jules et Jim*, suggests that director Alfonso Cuarón had more in mind than parodying crass Hollywood teensploitation. Tenoch (Diego Luna), scion of a corrupt nouveau riche, and Julio (Gael García Bernal), a raffish middle-class kid, do share the occasional fart joke and masturbatory fantasy, but they have more grit, taste, and imagination than their north-of-the-border celluloid contemporaries. So it's not impossible to believe that stunning Luisa (Maribel Verdú), the Spanish bride of Tenoch's prissy and adulterous cousin, might agree to join them on a trip to a beach called "The Mouth of Heaven." The beach does not exist, but the Mexico along the way does, a catalogue of indelible characters and places put in sociological context by the omniscient voiceover. And the erotic tension among the three erupts in a ménage as startling in its dynamics as its is in its raunchy spontaneity. Much more about class, transience, desire, desperation, and mortality than about horny adolescents getting it on, *Y tu mamá también* nonetheless succumbs to that trademark Hollywood device — punishing the characters for the guilt we feel over vicariously enjoying their satisfaction. In Spanish with English subtitles. (105m) *Kendall Square, Coolidge Corner, suburbs.*

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Attractive SWF, 36, athletic, artistic, loves travel, outdoors, everything in moderation. Seeking SWM, similar interests. ☎310555

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Cape Verdean female, 32, hard-working, mother of two, would like to meet interesting SM, 42-55, for serious relationship. ☎533806

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SWF, 29, 5', 125lbs, blonde/brown, professionally employed, seeks SM, for good conversations, fun times out, friendship, possibly more in the future. ☎528099

SHOW ME AROUND
SF, 26, 5'6", blonde/blue. In my spare time I like tennis, reading, movies, music. Looking for a man who is intelligent, easygoing, and has a sense of humor. ☎579145

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Warm, easygoing, sensual SWJF, young 36, 5'9", reddish-brown/brown, great personality, enjoys theater, concerts, shopping, cooking, sports, history. Seeking caring, attractive, well-educated, professional SWM, 29-39, non-smoker. ☎537768

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BRIGHT & BEAUTIFUL
Attractive, slender, blue-eyed DWF, 43, seeks S/DWM, 40-50, for indoor/outdoor companionship. Travel, music, dining, excursions to water or woods. Laughter, energy and smiles included. ☎210026

DON'T LOOK/ACT MY AGE
Full-figured, shapely SWF, young 43, long dark/large dark, bridal consultant, enjoys laughter, movies, dining, dancing, weekends away. Seeking affectionate SW/HM, 30-45, for great things. ☎572492

ENERGETIC
SWM, 20, enjoys outdoors, reading, movies, travel and dining out. Seeking outgoing, witty, good-looking, fun-loving SM, with similar interests. ☎505885

@WWW - SANDRA
Fun SWF, 35, Blonde/Blue, enjoys trashy novels, concerts, animation, Kung Fu. Seeking cute SM, 28-40, N/Drugs, for a possible LTR. Tattoos/piercings a plus. Please drive. ☎484503

LET'S HAVE FUN!!!
GWF, late 20s, attractive, sensitive, intelligent, humorous, loves Italian food. Seeking GF of similar qualities. I like playing pool, movies, dancing, having fun. Kid at heart. Seeking friendship. RI area. ☎390394

GORGEOUS REDHEAD
Very athletic woman, 46, likes biking, skiing, sailing, writing. Looking for a man, 30-54, who can share my interests. ☎574567

TRES CHIC
Educated SBF, 33, N/S, enjoys movies, reading, museums, long walks, travel, music. Seeking SM, 33-40, with similar interests, for friendship, possible LTR. ☎218478

ENJOYS TRAVEL
SWF, 51, 5'4", long black curly hair, Aries, non-smoker, seeks man, 35-55, non-smoker. ☎465347

HONEST AND SINCERE
SF, 31, 5'8", curly brown/blue, enjoys relaxing at certain times but having fun at others! Looking for a man, 28-35, for dinners, coffee, wine tasting, and possible romance. ☎566445

ATTRACTIVE SBF
Attractive, classy, educated SBF, 5'5", 150lbs, enjoys traveling, movies, music, outdoors. Seeking down-to-earth SPM, 30-44, 5'10"+, any race, for one-on-one relationship. ☎570723

WAITING FOR MY MAN
SWF, 38, seeks outgoing, honest, reliable, financially stable SWM, 25-45, who enjoys playing pool, bowling, 70s music, dancing, comedy shows, carnivals, hanging out, having fun. ☎552425

BABY I'M A STAR
18 year-old Dominican and Puerto Rican female, non-smoker, seeks SHM, 18-21, with no children, for casual relationship, possibly more. ☎546673

ADVENTUROUS GEMINI
SF, 36, likes going out, traveling. Seeking SM, 30-43, non-smoker, occasional drinker, who loves to laugh, with a great sense of humor. ☎552009

FULL-FIGURED BLACK...
beauty. Very attractive, plus-sized SBF, 5'10", educated, no kids, loves movies, and Motown. Seeking single, attractive male, 30-40, for companionship, possible long-term relationship. ☎474717

EXOTIC BEAUTY
SAF, 34, beautiful, sexy, passionate, no kids, Libra, non-smoker, seeks man, 28-46, for serious long-term relationship and soulmate. ☎417521

GREAT SMILE
BF, 26, 5'9", 135lbs, beautiful, down-to-earth, educated, outgoing, enjoys good conversation, movies, music, dancing, adventures. Seeking someone honest, loves to laugh, with kind, warm heart, and beautiful mind. ☎410199

SMART & SENSUAL
Imaginative, youthful, pretty, earthy, slim, independent DWF, 50, 5'7", passions for nature, culture, organic foods, gardens. Seeking compassionate, intelligent, progressive, whimsical gentleman, 48-65, non-smoker. North Hampton. ☎282824

ARE YOU THE ONE?
SBF, 40, medium build, pleasant personality, enjoys singing, dancing, cooking, movies. Seeking trustworthy, dependable SBM, 38-45, for possible long-term relationship. ☎157689

SINGLE PARENT
SF, 39, 5'7", 180lbs, brown/brown, enjoys walks on the beach, cooking, movies. Seeking a nice man with similar interests. No games. ☎555522

SINGLE MOM
Professional SWF, 42, 5'4", brown/ brown, great sense of humor, loves the outdoors, movies, music, dancing, dining out, travel. Seeking a real gentleman to be my knight and shining armor. ☎550806

ARE YOU OUT THERE?
Me: cute, curvy, sweet, spunky SWF, 25, you: non-smoking, kind, handsome, cool, laid-back SWM, 24-29, emotionally and financially stable, with adventurous spirit, for dating, possible long-term relationship. ☎558200

ROCKABILLY PRINCESS...
seeks vinyl-collecting, classic car-driving partner in crime. Marilyn looking for her Elvis. Must be tall, tattooed, look hot in white tee/cuffed 501's. She is starved and tattooed. ☎532676

NO ONE BELIEVES...
I'm in my late 40s. Funny, wise woman, art-oholic, extra-sexy, super stable, not afraid female. ☎297180

SUPERWOMAN
SF, 24, non-smoker, enjoys exercising (running, weight lifting, swimming), dancing, music, and more. Seeking well-educated SWM, 26-45, with or without kids, similar interests, for summer relationship and possibly more. ☎495774

MEET FOR BREAKFAST?
SF, 30, scientist and amateur musician, likes cats and sitting around in cafes. Seeking kind, easygoing man for friendship and maybe more. ☎532097

ANTI-AD
SJF, 37, bitter, angry, victim-type, seeks cad, for on again, off again, mutually dissatisfying relationship. Favorite activities are shallow conversation, tv watching, shopping. ☎527025

SEEKING NEW FRIEND
SAF, 21, 5'7", 125lbs, smoker, willing to try new things, enjoys meeting new people, dancing, writing, cooking. Seeking man, 21-32. ☎513396

RENAISSANCE WOMAN
SF, 26, non-smoker, loves the outdoors, canoeing, skiing, playing drums, painting. Seeking man, 22-36, with similar interests. ☎521545

DYSLEXIC HEART
Quirky, sensitive, cute redhead, 20s, loves sarcasm, diners, dive bars, bad movies. Seeking affectionate, sensitive, funny guy, 21-32, for possible long-term relationship, Boston area. ☎190017

BEAUTIFUL DREAMER
Mysterious, worldly SWF, 50, non-smoker, seeks thoughtful, educated, loving WM, 45-58, to engage in a magnanimous life. ☎522673

FUNKY DIVA
Real SBF, 19, Cancer, smoker, enjoys music, dancing, parties. Seeking outgoing BM, 18-21, smoker, to live and love. ☎489786

AT LAST
SBF, 20, Scorpio, non-smoker, seeks attractive, grounded, mature SBM, 20-24, with good personality, for friendship, leading to more. ☎449154

OVER HERE
SHF, 42, academic researcher, Aries, smoker, seeks man, 35-50, with sarcastic sense of humor, for opera, movies, and serious relationship. ☎417731

TAKE ME AS I AM
Hard-working SBF, 36, 5'4", 130lbs, brown hair, eyes, and skin, Sagittarius, non-smoker, seeks nice, kind gentle, respectful man, 38-41, for possible long-term relationship ☎408454

SPICY HOT PAD THAI
Thai lady, 46, enjoys cooking, dining seeking single gentleman, 40-60, for friendship and more. ☎403011

ARTS A PLUS
Attractive, funny, working, multi-talented, childless SWF, young 40s, homeowner, seeks fit, smart, fun, kind, sweet, confident, attractive, working S/DWM, 30-50, with no kids at home. ☎186093

ARTIST & MUSICIAN
SWF, 33, Aries, enjoys working on projects, found objects, music. Seeking man, 30-40, for friendship, possible relationship. ☎193327

ADAM AND EVE ANEW
Ocean view to urban arts and science. Radiant renaissance, 39. Good body, mind, and spirit. Seeking evolving, caring Adam, 6'+, non-smoker, with integrity. 617/978 area. ☎159606

HERE I AM
SWF, 39, enjoys walking, biking, dining, concerts, outdoors. Seeking SWM, 39-45, for friendship first, possible long-term relationship. ☎153652

RAIN OR SHINE
Independent SBF, 56, non-smoker, employed, seeks outgoing, fun-loving, jolly SBCM, 50-60, for friendship and possible relationship. Enjoys beaches, conversations, church, and life in general. ☎520577

I WISH YOU WOULD CALL
DWF, 37, mother of two, seeks sincere, honest, nice SWM for relationship. Enjoys the outdoors, beaches, amusement parks, romance, and trying new things. ☎497088

NICE WOMAN
SHF, 22, 5'4", dark/dark, seeks responsible, nice man, 24-35, non smoker, for long-term relationship. ☎488150

STILL SEARCHING
DWF, 37, non-smoker, one child, attractive, fit, artistic, quirky, curious about everything, enjoys creating, hiking, music, reading, gardening, talking. Seeking S/DWM, non-smoker, for long-term relationship. ☎510028

WISDOM-ORIENTED
Attractive DWF, 55, 5'2", loves walking the seacoast, strength training, intellectual conversation, politics, theater, spiritual lifestyle. Seeking attractive, loyal, sensual, secure, open-minded widowed/DWPM, 50-65, non-smoker. ☎453833

FILMS AND PAD THAI
Intelligent, cute, tall, urban professional, 5'9", with sarcastic humor, enjoys film, books and WBUR. Seeking tall, charming man with diverse interests and sense of humor. ☎451822

ENJOY LIFE TOGETHER
Female, 45, Libra, non-smoker, college-educated seeks outgoing BM, 35-45, non-smoker, who likes to travel and have fun. ☎450542

KIND, LOVING, SINCERE
Half Italian, half Cherokee Native-American female, 49, 5'4", long dark/dark, Cancer, non-smoker, loves art, museums, music, and the beauty of mother earth. Seeking man, 35-60. ☎446502

SPIRITED, BRIGHT...
witty, SWF, youthful 47, blonde/blue, slim 5'7", vegetarian, non-smoker/drinker, likes indy films, reading, crosswords and napping with cats. Seeking SM, 30-53, friendship, possible long-term relationship. ☎447482

SEEKING AFFECTION
Romantic, loving, attractive, educated SWF, 51, 5'3", 110lbs, blonde, Capricorn, non-smoker, seeks SWM, 35-41, non-smoker, for long-term relationship. ☎432587

DATING BUILDING LONG-TERM RELATIONSHIP
SWF, 46, 5'8", 135lbs, brown/brown, Libra, non-smoker, enjoys dance, opera, reading, classical and jazz, politics, travel. Seeking athletic, political savvy SWM, 30-60, non-smoker, conversationalist. ☎432943

SOUL MATE WANTED
Energetic, spiritual SWF, 57, 5'5", with brown hair, Cancer, non-smoker, enjoys culture, art, spirituality, reading, religion, yoga. Seeking SWM, 45-68, non-smoker, for friendship. ☎428181

QUINCY AREA
SWF, 21, 4'8", 125lbs, brown/brown, Taurus, non-smoker, seeks WM, 18-27, open, caring, honest, for long-term relationship. ☎419249

LOOKING FOR FUN
SWF, 18, loves horseback ridding, the beaches, dining out and movies. Seeking SM, for casual dating or more. ☎410794

HO HUM
Humorless, unattractive, close minded couch potato, seeks uncommunicative, cold male, for short, parking lot walks, and unromantic dinners. ☎393221

A KISS IS JUST A KISS
Attractive, fun DWF, 49, with good sense of humor seeks attractive, stable, secure S/DWM, 45-55, with good sense of humor for fun, possible long-term relationship ☎324640

UNIQUE PERSON
Brown-skinned SBF, 30, 5'6", 165lbs, black/brown, seeks mature, business-oriented, fun-loving SPM, 30-39, who like travel, whale watching, museums, for friendship first. ☎287988

SAN FRANCISCO REFUGEE
Back in hometown after stint in Bay Area. Seeking SM, 25-33, who likes good cheap food, live theater, social justice, and Mary Oliver poetry. ☎225517

GEMINI WOMAN
SWF, 48, Gemini, seeks sincere, honest WM, 45-55, for dining in/out, movies, the ocean. ☎150884

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette SJF, 39, likes comedy and music. Seeking S/DJM, 39-49, soulmate, who's sincere, humorous, and romantic. ☎259240

TAKE ME ON
SWF, 36, Sagittarius, smoker, single mom, enjoys outdoors activities, the beach seeking SWM, 35-50, who enjoys romantic times and loves children. ☎460392

FIRST TIME AD
Attractive DWF, 59, blonde/green, Scorpio, non-smoker, enjoys cooking, movies, music, walks on the beach, travel. Seeking SWM, 55-68, to share love, laughter, and life. ☎431268

SOPHISTICATED...
yet childlike female, 28, 5'5", 110lbs, Aries, non-smoker, seeks WM, 28-34, non-smoker, intelligent, stable, who enjoys sushi, old black and white movies, and cartoons. ☎405663

DON'T PLAY GAMES
Intelligent, sweet, attractive SF, 23, Libra, smoker, seeks SB/HM, 18-30, for friendship and possible long-term relationship. ☎391009

REAL MEN ONLY
Smart, attractive SWF, 37, red/blue, Aries, non-smoker, seeks excellent, smart, funny, good-looking, loving, kind man, 35-46, for possible long-term relationship. ☎390661

PLAIN AND SIMPLE
DWPF, 37, 5'3", 135lbs, brown/brown, clear-headed, straightforward, devoted, enjoys Nascar, biking, walks, drives, sunrises/sunsets. Seeking S/DWM, 37-47, for long-term relationship. ☎300927

LET'S GET TOGETHER
SWF, 30, 5'6, enjoys canoeing, sailing, Mexican cuisine, yodeling. Seeking SM, non-drinker, non-smoker who likes salsa dancing, cats, ice cream sundaes for possible long-term relationship. ☎528101

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The Phoenix personals

women seeking men

SOUTHERN NEW..
Hampshire female. SJF, 30, 5'3", 118lbs, smoker, dislike pets, no kids(yet), never married. Seeking commitment-minded man for relationship. ☎474687

OLD BUT NOT ANCIENT
Flower child seeks match. Metro North, 51, childless, very pretty, light brown hair, petite, slender, cultured, book-reader, loves travel , non-smoker. ☎420789

NO MORE DRAMA
I am a 27 year-old black female seeking a black male, 27-40. Must be drama free and able to handle an outgoing, enthusiastic, beautiful woman. ☎458361

men seeking women

FUN. FUN. FUN
SBM, 35, 5'7", 195lbs, Sagittarius, non-smoker, seeks a nice BF, 28-35, smoker, for fun and conversation. ☎583573

CARIBBEAN GUY
SBM, 30, striking and well-built, Aries, non-smoker, seeks a woman, 18-40, for casual dating. ☎583957

@WWW - DRCHRISCOOPER
Smart, cute SWM, 22, music lover, seeks unique and fun-loving SF, 18-25, with brains and beauty, for possible LTR. ☎586536

I SECOND THAT EMOTION
SWM, 40, 5'8", 190lbs, short/hazel, Gemini, non-smoker, enjoys long walks, dining out, and a good home-cooked meal. Seeking WF, 25-48, for one-on-one relationship. ☎585756

WHAT'S GOING ON?
SBM, 25, dreadlocks/light brown, Scorpio, non-smoker, seeks a BF, 18-25, sensible and smart. ☎581409

@WWW - GREEKGUY37
SWM, 37, 5'7", 165lbs, likes spending time outdoors, conversation and more. Seeking feminine lady, 22-46, for a serious relationship. ☎586560

WHAT HAVE YOU TO SAY?
DWM, 41, executive recruiter, very people-oriented, Virgo, non-smoker, loves eclectic cuisines, traveling, and local bands. Seeking independent, educated, successful woman, 30-50. ☎585468

A BREED APART
Male, 36, hard-working, vocationally stable, Leo, smoker, loves motorcycles and getting tattoos. Seeking AF, 27-40, independent thinker. ☎586792

@WWW - JOEMACK7
DWM, 45, with offbeat sense of humor, seeks petite vixen, 34-45, who can rally to life's call. No drugs, please. ☎586579

WALK THIS WAY
SBM, 27, laid-back, frank, spontaneous, Leo, non-smoker, seeks BF, 21-40, non-smoker, for friend and or a lover. ☎585174

LIGHT MY FIRE
SWM, 34, 6', 210lbs, Virgo, non-smoker, runs 2 businesses, plays hockey on the weekends. Seeking woman, 22-38. Interested? ☎579006

@WWW - MIKE86
SWM, 42, 5'8", 175lbs, black/brown, seeks understanding, attractive SF, 28-38, for friendship and more. ☎586613

NO SOFA SPUDS
SWM, 35, Capricorn, non-smoker, seeks WF, 25-40, redhead, energetic, non-smoker, raring to go. ☎583233

SEEKING OFF-BEAT
Tall, laid-back SWM, 31, cute, funny, loves Indie music, travel, people watching, funky off-beat things and ideas. Seeks cute similar, SWF, 25-34, for friends/dating. ☎251835

@WWW - V5TAR887
Down-to-earth, easygoing guy, 31, likes walking, drives in the mountains, motorcycle rides, the outdoors. Seeking SF, 25-36, who doesn't play games, for possible LTR. ☎586648

QUINCY MAN LOOKING
SWM, 57, Irish/Native America, enjoys outdoors, camping. Seeking friendly, open-minded SWF, 30-55, for possible long-term relationship. ☎576410

SEEKING SPECIAL LADY
SWM, 40, 6'2", blonde/blue, non-smoker, athletic, attractive, enjoys art, music, reading, theater, outdoors, concerts. Seeking SWF, 25-35, non-smoker, for possible long-term relationship. ☎576573

@WWW - BURMAI
Honest, sincere, hardworking SWM, 37, seeks well rounded, normal SF, 25-46, who can be wild at times. Brains a plus ☎582164

ARE YOU THE ONE?
SWM, 37, non-smoker, enjoys books, walks, dining, movies. Seeking honest SWF, 18-70, for friendship first, possible long-term relationship. ☎574253

QUALITY TIME
DWM 48, maintenance-free, seeks mature female for fun and pleasure. A sense of humor and adventure does make it much more interesting. ☎575824

@WWW - HBSI
Sharp, easy going, attractive SWM, 44, has variety of interests, strong family values and a twisted sense of humor. Seeking adventuresome SF, 29-41, for relationship. ☎582213

ARTISTIC GUY
SWM, 38 acts younger, 5'8", romantic, sensitive, fit, handsome, spontaneous, humorous, brown/hazel, interested in nature photography, piano, composing, science, tennis, walking. Seeking fit SF, 28-42. ☎296444

NICE SMILE
Male, 29, 5'7", 160lbs, seeks BF, 18-30, non-smoker, for long-term relationship. ☎570333

@WWW - KOTANIEMI
Cool, independent, loving, romantic SM, 23, seeks one-man SF, 18-28, for friendship, more. ☎582235

LIVE. LOVE. LAUGH
BM, 42, enjoys home life, walks, moon light dinners. Seeking pretty, sensitive, caring female, 18-40, for casual to serious dating. ☎575705

JOKERS WILD
SM, 41, 5'11", 175lbs, athletic build, black and Native American, likes bicycle rides, hiking, walking, playing pranks, sharing books, movies, and plays. Looking for mature woman with sense of humor. ☎567331

@WWW - LYNNDIVER
SM, 23, enjoys long walks, beaches, dancing, movies, theater, dining, music, traveling. Seeking caring, considerate, fit SF, 18-35, because two heads are better that one. ☎582243

ME IN A NUTSHELL
SM, 23, spends his time riding bikes, playing video games, visiting clubs, seeing movies, time with friends and family. Seeking outgoing, easygoing lady, 19-26. ☎579562

WANT TO HAVE FUN
25 year-old WM, average build, brown hair, green-gold eyes. Looking for fun. Interior designer and museum volunteer. I like clubbing, eating out, shopping, cooking, traveling. ☎580009

@WWW - SATIVA0001
Healthy, vibrant SM, enjoys art, movies, theater, music, romance. Seeking SF, 20-30, to walk the road of life with. ☎582296

MUCH TO OFFER
Financially secure Austin Powers wannabe, 40, (Pisces) seeks petite, pretty black, East Indian, Middle Eastern or Hispanic woman for long-term relationship. ☎587166

FUN SEEKER
26 year-old SM likes the beach, music, and more. Seeking SF, 23-30, who wants to have fun. ☎570774

@WWW - TVOLS81
SWM, 20, believes in miracles, enjoys meeting new friends, beaches. Seeking SF, 18-25, for friendship, possibly more. ☎582328

TRUTH IS STRANGER..
than fiction. SWM, 34, 6', dirty-blond/green, works in the Financial District, Virgo, into politics, smoker, seeks woman, 20-45, who sees the silliness in everyday living. ☎582104

FREE-SPIRITED
SBM, 44, Libra, non-smoker, seeks fun-loving, down-to-earth SWF, 21-55, non-smoker, for possible long-term relationship. ☎576186

@WWW - ARLBOB60
Passionate, sensual, good SM, 61, seeks healthy, sweet SF, 50-66, because you never have enough friends. ☎583979

IVY EDUCATED DOCTOR
I am 33, handsome and funny, with an incredible body and I'm seeking an older woman for a fun relationship. You'll be pleasantly surprised! ☎572519

RIDE ON MY HARLEY?
SWDM looking for attractive SWF, 28-38, preferably inked and pierced. I'm a dad, live on the South Shore. Seeking long-term relationship ☎570852

@WWW - PERKSI977
Adventurous, kind, considerate SWF, 25, N/S, enjoys, pool, movies and cuddling. Seeking SF, for friendship, maybe more. Let's start having fun. ☎580068

KEEP IT REAL
Male, 28, enjoys clubs, movies, shows and relaxing. Seeking romantic AF, 21-35, for long-term relationship. ☎568353

GET WHAT YOU GET
SWM, 18, 5'11", 165lbs, enjoys clubs, dancing, pool and movies. Seeking WF, 18-22, for long-term relationship. ☎560158

@WWW - ABOHARLEY
SWM, 45, 6', 220lbs, likes to ride motorcycles, cook, spend time with family and friends. Seeking SF, age open, for friendship and possible LTR. ☎577582

ATHLETIC GUY
SWM, 36, 5'10", brown/blue, enjoys sports, fitness, movies, dining and relaxing. Seeking woman, 25-36, for long-term relationship. ☎558601

LET STAY IN SHAPE
SWM, 33, 5'9", brown/green, enjoys fitness, sports, movies, dancing, outdoors and travel. Seeking happy, independent WF, 29-38, for long-term relationship. ☎568873

@WWW - SOUNDSGOOOD
SM, 53, occasional smoker, considers being truthful very improtant, seeks SF, 48-58, who can share their inner thoughts and feelings. ☎577726

DOWN TO EARTH GUY
Male, 25, black/brown, tan, enjoys pool, darts, dining out, beaches, walks. Seeking WF, 21-30, for long-term relationship. ☎562491

SEEKING MISS RIGHT
WM, 28, 6', 235lbs, looking for SWF, 21-30, for fun times. Love the beach and Sublime and nightlife. Very secure as well. ☎577888

@WWW - JERRYJERRY
Normal SWM, 26, 6'3", 200lbs, seeks good-looking, athletic and humorous SWF, 21-31, for friendship first, possible LTR. ☎575573

SEEKS SWEET HEART
Very nice HM, 31, 5'9", 150lbs, dark/brown, seeks female, 18-36, for dancing, pool and relaxing nights. Blondes a plus. ☎575078

FULL OF ENERGY
Physically fit WM, 36, 5'8", 155lbs, enjoys the outdoors, clubs, travel. Seeking WF, 34-38, for fun, friendship and possibly more. ☎576188

@WWW - SALTYSERPENT
Hard-working SWM, 41, enjoys the beach, boating, conversation, fine dining. Seeking SF, 36-46, for friendship and maybe more. ☎575614

CAPTAIN SEEKS MERMAID
SM, 42, 6'2", dirty blond/green, engineer, in good shape, athletic build, enjoys boating, dining out, live music, dancing. Seeking fit, attractive SF, 30-45, to treat like a lady. ☎564416

JUST LIKE HEAVEN
Creative SWM, 21, musician, likes the Cure, Elliott Smith, Ben Folds Five. Seeking similar single female, 18-21. ☎572206

@WWW - THINKFAST
Friendly, outgoing SWM, 28, enjoys camping, long drives, watching TV, more. Seeking honest, open SF, 21-31, to explore more of life together. ☎586680

MEET NEW PEOPLE
SWM, 27, 6'1", 180lbs, short brown hair, normal build, enjoys playing pool, beaches, Red Sox games. Seeking SA/WF, 21-29, for dating. ☎568308

A HIGHER LEVEL
SM, 36, Leo, meat cutter, smoker, children not at home, seeks SF, 20+, for friendship, possible long-term relationship. ☎569642

@WWW - JCOVER
Sensitive SWM, 36, likes tennis, reading, travel, walking, movies. Seeking SF, 31-41, for casual dating, possible LTR. ☎572335

GREEN-EYED GENT
SWM, 38, 5'9", 155lbs, brown/green, moustache, seeks attractive, sensual, honest SWF, 18-35, for casual to serious relationship. ☎567311

OUTGOING STUDENT
SM, 30, is just looking for an honest woman who will like me for who I am as a person. ☎568124

@WWW - DEMENSIA
SWM, 19, N/D, enjoys playing guitar, the outdoors, more. Seeking SF, 18-24, with similar interests, for companionship, possible LTR. ☎575541

ARE YOU FUN?
SM, 20, wants a fun, nice, outgoing woman to add spunk to his life! We'll have fun, I promise! ☎566765

SEND ME AN ANGEL
Open-minded man, 18, likes being outside, kayaking, biking, skiing. Dreaming of a similar girl, 18-21, for casual or serious relationship. ☎570312

NEW TO MAINE
DM, 38, wants to share biking, hiking, canoeing, and movies with an interested woman, 28-45. ☎577291

LOOKING FOR FUN
SM, 5'9", 190lbs, brown hair, blue eyes, looking for good times and casual relationship. No preference on age. ☎572524

SINCERE & HONEST
Great guy, 57, seeks partner and soulmate. Affectionate, non-drinker, non-smoker, reliable, thoughtful. Loves sharing intimacy. Florida/Massachusetts homes, friends. Passions: Amusement Parks and RV camping. ☎570856

QUIET BLONDE
SWM, 27, 5'10", 140lbs, blonde/hazel, tattoos. Seeking secure, independent woman. Casual light dating, maybe this will lead somewhere. Attitude means everything! ☎570894

THE JOYS OF FUN
20 year-old WM looking for a female, 18-21. Looking for fun and good times. One who enjoy sports and music. ☎570885

ME FOR ME
SWM, 40, 5'10", black/brown, 160lbs, enjoys beaches, humor and rock and roll. Seeking BF, 28-45, for long-term relationship. ☎569447

ABOVE AVERAGE
SBM, 38, 5'7", 175lbs, enjoys fitness, music, dining out, fashion design. Seeking WF, 25-35, non-smoker, for long-term relationship. ☎562796

EASYGOING GUY
SWM, 41, non-smoker, enjoys swimming, dining, outdoors, clubs. Seeking honest SF, 18-41, non-smoker, for possible relationship. ☎572003

SUMMER IS HERE!
SM, 51, 5'3", 140lbs, like bluegrass, walking, reading, good conversation, spirituality, easygoing, friendly, cinema, meditation seeks a woman, 30-44, to share mutual interests. Friendship first. ☎577866

30'S ENGLISHMAN..
seek muse, amusement.Witty, wicked writer seeks inspiration, or merely a boot up the kyber. Inspire me, capture me, simple really.Must like poetry (bad if mine!). ☎462111

RUGGED JOHN TRAVOLTA
Attractive, artistic, Hispanic/Italian SM, 25, 5'7", 180lbs, black/hazel, Leo, tan complexion, with sense of humor, enjoys movies, writing, drawing. Seeking SW/HF, 20-27, for casual relationship. ☎571213

ARE YOU THE ONE?
Well-educated SWM, 39, blond/blue, 6'1", 225lbs, attorney, seeks attractive female, for friendship, possible long-term relationship. ☎572641

EAST MEETS WEST
Sincere, open-minded, non-judging SWM, 42, seeking similar Japanese female with fun personality for romance and fun times. Looks/weight/age unimportant, but inner beauty is. ☎587159

men seeking men

LIFE HAS JUST BEGUN
SBM, 37, 5'6", 171lbs, HIV+, but in good health, Pisces, non-smoker, my turn ons: romance, respect, movies. Seeking BM, 40-60, non-smoker, educated, HIV+, but healthy. ☎582915

TAKE ME BY THE HAND
Stocky, fit, blue-collar, passionate SWM, 43, 5'8", Aries, non-smoker, seeks WM, 35-60, non-smoker. ☎464041

@WWW - KYPPER
SWM, 47, romantic at heart, seeks compassionate SPM, 39-53, to build something truly meaningful. ☎568446

QUALITY GUY
Good-looking, clean-cut, in-shape WM, 31, pretty new seeks clean-cut, masculine, discreet, similar WM, non-smoker, for friendship, possibly more. Masculine guys only. ☎395073

SAGITTARIUS
SWM, 30, 6'3", 195lbs, brown/hazel, fit, masculine, humorous, attractive, located in Southeastern MA. Seeking fit, attractive SWM, 25-35, in same location. ☎264521

@WWW - HERMOSABEACHMAX
Sincere, SWM, 33, enjoys movies, dining out, walking, music. Seeking caring, SWM, 25-45 for dating and possible LTR. ☎558721

CALL ON ME
Slender, clean-shaven SWM, 37, 6', 185lbs, non-smoker, Capricorn, enjoys biking, independent film, photography. Seeking extroverted GWM, 25-50, non-smoker, for companionship, possible long-term relationship. ☎217310

HOPEFUL ROMANTIC
SWM, 45, 5'11", 215lbs, Aries, likes the outdoors, relaxing, intimate times, theater, sports. Seeking open-minded, mature man, 39-50, for casual relationship, maybe more. ☎191104

@WWW - EUROCLUBBER
Totally cosmopolitan SWM, 20, loves meeting people, trying new things and travel. Seeking SM, 18-25, with similar interests, for friendship and more. ☎556089

FRENCH-CANADIAN
SWM, 47, tall, slender, with masculine good looks, HIV-, cultivated, financially comfortable, wishes to correspond with male student/professor/researcher in math, physics, or related sciences for friendship, possibly more. Los Angeles. ☎150005

VISUAL ARTIST
GWM, 34, 5'8", dark green eyes, likes travel, painting and spending time alone. Seeking W/HM, 18-30, who is serious about relationships. ☎574712

@WWW - DDAVE9
Professional GWM, 42, in shape and handsome, enjoys cycling, nature, music, fine food. Seeking very attractive GWM, 35-49, for friendship and more. ☎556217

JUST FOR FUN
GWM, 46, 210lbs, brown/brown, into music and outdoors seeks individual, 40-55, for hanging out, long conversations and so on. No drugs, heavy smokers/drinkers please. ☎361352

MY OWN BEAT
GWM, 38, 6'2", 230lbs, muscular build, chef, enjoys gardening, antiques, reading, cooking. Seeking masculine man to have a relationship. ☎378600

@WWW - LANGLOIMSW
Loyal, GWM, 33, enjoys hiking, working out, running. Seeking GWM, 28-38 for dating, LTR. ☎547539

HOMERUN
SM, 40s, 5'10", 140lbs, blond hair, semi-professional baseball player, seeks SM, 18-28, with swimmer's build, for good time and travel. ☎151310

I'LL BE YOUR ANCHOR
SWM, 44, 6'1", big, thick build, dark/dark, seeks SM, 18-55, for casual or long-term relationship. ☎468876

SEEKING LTR
WM, 22, 195lbs, average build, blond/blue, glasses, occasional smoker, enjoys clubbing, karaoke, and fishing. Seeking W/BM, 18-25. ☎246217

SEEKS MASCULINE GUY
Funny, smart, fit SWM, 43, 6'2", 195lbs, loves colonial and landscape architecture, house restoration, movies, cooking, outdoors. Seeking masculine, muscular, outdoorsy guy for long-term relationship. ☎190543

HEY. WHAT'S UP?
SBM, 32, smoker, enjoys photography, poetry, travel, cooking, dining. Seeking SBM, 25-45, for friendship first, possible long-term relationship. ☎571044

TIRED OF GAMES
GWM, 41, 5'9", 175lbs, blond/hazel, enjoys the outdoors, camping, walks, dining, music, quiet evenings at home. Seeking non-smoking GM, 25-45, for casual to serious relationship. ☎542624

MASCULINE
Cute, outgoing, energetic, caring SWM, 34, brown/olive-green, enjoys music, dancing, cooking, reading. Seeking SWM, 25-45, for friendship first, possible long-term relationship. ☎171591

GREEN EYES
Clean-cut, rugged, attractive, easygoing professional SWM, 36, 5'10", brown/green, sense of humor, enjoys sports, working-out, biking, hiking, museums. Seeking handsome, fit, easygoing SM, friendship first. ☎132833

DIRECTION IN LIFE
GWM, 24, not into bar scene, loves watching movies at home, beaches. Looking for GWM, 30-38, with goals in life and knows what he wants. ☎571980

SLENDER AND YOUTHFUL
GWM, 44, 5'9", 145lbs, light brown/blue green, with boyish good looks, seeks sensitive, masculine, honest man, 29-55, who is healthy, neat, easygoing. ☎452324

TRUE MAN SEEK TRUE MAN
GHPM, 43, Pisces, well-built, soft heart, non-smoker, seeks man, 30-45. If you are not afraid of flying, the sky will be the limit. ☎426854

MUST BE COMMITTED
SWM, 44, 6'1", 165lbs, blond/brown, swimmers build non smoker, enjoys biking, hiking, music, movies, kayaking, the ocean seeking masculine, fit WM, 35-45, non smoker, with similar interests, for long-term relationship. ☎408842

ARE YOU MY TYPE?
SWM, 22, blond/stur, glasses, many piercings, tattoos, Libra, smoker, seeks man, 18-28, for hanging out together. ☎584283

JUST WANNA HAVE FUN
Athletic GWM, 40, 5'9", 160lbs, brown hair, good shape, seeks SWM, 28-42, in Boston area, for casual dating, dinners, movies, entertainment. ☎532111

TAURUS GUY
Low-key, suburban, good-looking, earthy WM, 44, 5'7", 140lbs, enjoys biking, movies, the outdoors. Seeking honest, masculine guy, for friendship, possible relationship. ☎517859

LATINO CAT
Muscular SHM, 19, 5'5", 135lbs, Scorpio, smoker, caramel complexion, seeks attractive HM, 18-25. ☎460496

SEEKING OLDER MAN
WM, 40s, 5'9", 150lbs, slim, brown/blue, very good-looking, seeks older man, 50+, warm and understanding. ☎382232

THIS IS ME
GWM, 45, 5'10", 230lbs, stocky, masculine, honest, smoker, enjoys antiques, cars, outdoor activities. Seeking down-to-earth man with sense of humor, 36-50. Central Mass. ☎350643

HUDSON ARIES
Down-to-earth SM, 41, 5'6", 145lbs, brown/brown, spontaneous, artistic, enjoys warm weather, keeping fit, occasional camping trip, antique/junk shopping, beaches, animals. Seeking long-term relationship with the right guy. ☎338053

PHOTOGRAPHER MALE
Professional photographer seeks casual friendship with younger W/H/AM, 18-35, who likes photography and the company of an older man. ☎289098

LOOKING FOR SOULMATE
NH seacoast GWM, 55, 5'10", 175, brown/blue, seeks soulmate. Active, healthy, non-smoker, enjoys biking, hiking, movies, theater, dining out, quiet times at home. ☎287733

INTEGRITY. SPIRIT..
and looks. Romantic, idealistic man, 44, 6', 160lbs, creative writer, active, spiritual, funny, wants someone to love on cold winter nights. UB fit, kind, loving.... ☎263106

BODY. LOOKS. & BRAINS
GWPM, 48, 5'10", 170lbs, Cancer, non-smoker, loves the arts, gyms, dancing, and socializing. Seeking good-looking, out GWM, 35-50, non-smoker. ☎257013

HEY! WHAT'S UP?
Amorous, talented, youthful, mature BiWM, 53, Capricorn, seeks young, handsome, muscular, masculine, healthy, passionate guy, 23-50. Let's kick back, talk, or whatever. ☎132508

FRIENDS AND LOVERS
SBM, 39, 6'2", 200lbs, Scorpio, smoker, enjoys conversation, intimate dinners, beaches. Seeking GM, 35-50, for friendship, romance. ☎472989

BLANKET OF LOVE
SWM, 38, seeks HM, 22-30, for long-term relationship. ☎552734

DEPENDABLE GUY
SWM, 44, 6'1", brown/blue, 210lbs, enjoys parks, romance and the beach. Seeking man, 33-46, for friendship and more. ☎551920

WANT THE GOOD LIFE?
Very successful 57 year-old professional seeks very special younger man for monogamous relationship. Homes in Vermont and Florida. Enjoys foreign travel, arts, dining, cars, hiking, sailing, dogs. ☎549578

SEEKING LONG-TERM RELATIONSHIP
Ambitious, hard-working GWM, 34, 5'7", 137lbs, enjoys the gym, learning, movies, cars, dogs. Seeking similar, good-looking, masculine, hard-working GWM, 34-40, D/D-free. ☎488555

GREAT CATCH
Good-looking GWM, 32, 6', 185lbs, Aries, enjoys movies, sports, going out. Seeking GWM, 18-30, non-smoker, for possible long-term relationship and definite dating. ☎386449

BOY. IT'S COLD!
GM, 50, looking to meet GM, 45-55, in Greater Portland/surrounding area. I'm non-smoker, you be the same. ☎258280

SEEKING EACH OTHER?
Kennebunkport area, looking for long-term relationship. Great sense of humor, love music and looking for a nice guy to share life with. ☎430996 .

SEEKING FRIENDSHIP
GWM, 45, 6'2", 190lbs, from NH, enjoys traveling, dining out (Italian), theater/performances, classical/opera. Seeking GWPM, 38-50, with similar interests/tastes, for companionship. ☎264118

ALL-AMERICAN JOCK
SM, 32, 6', 185lbs, very good-looking, extremely masculine, muscular, athletic, seeks WM, 21-35, very good-looking, very masculine, muscular, into playing sports, outdoors, working out regularly. ☎524776

EXTREMELY HANDSOME
GWM, 34, 6', 185lbs, brown/brown, tan, muscular, masculine, well-traveled/educated, into movies, exercise, dining, traveling, sports, ocean, quiet times. Seeking real, fit, masculine guy, 25-40. ☎524819

TREAT YOU LIKE A LADY
SBM, 50, 5'11", 175lbs, seeks transsexual pre-op, 29-39, non-smoker, for long-term relationship. Enjoys long walks in the park, romance, beaches at night, holding hands, more. ☎504205

OLDER AND MASCULINE
If that is the type of man that interests you, and you are under 35, lets get together. I'm 57, a big guy at 6'3 240, and I you should be under 6' and preferably slim. ☎503513

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men seeking men

ONE GOOD MAN
Intelligent, upright, good-looking, masculine, fit WM, 39, 5'10", 175lbs, brown/green, seeks fit, smart, honest, masculine guy. ☎230769

A LITTLE NIGHT MUSIC
GWM, 44. I'm still here, seek company to share deep talks, long walks, passion and a piece of Munier's. Are we a pair? ☎231027

AFFECTIONATE GUY
GWM, 43, 6', 165lbs, brown/blue, attractive, affectionate, sincere. Enjoys music, sports, running, politics, movies, quiet times. Seeking similar guy, 23-39, for friendship, possible relationship. ☎192364

REAL FUN GUY...
seeks same. Attractive, honest, fun GWM, 29, 6'2", 180lbs, brown/brown seeks same in honest, health-conscious male, 23-31, for dating. ☎255158

ARE YOU THE ONE?
GM, 27, 6', 195lbs, brown/blue, medium build, enjoys travel, clubbing, the arts, dining out, reading. Seeking attractive, intelligent GM for friendship, possible long-term relationship. ☎510647

WISH YOU WERE HERE
GWM, 41, 5'8", 170lbs, blond/blue, in Massachusetts, seeks SWM, 35-45, who enjoys dining out, movies, dancing, and nights at home together. ☎495440

LASTING RELATIONSHIP
SWM, 38, 5'6", 135lbs, Gemini, non-smoker, enjoys speed walking and mountain biking. Seeking W/HM, 32-55, non-smoker, for friendship first. ☎346937

KNOWS WHAT HE WANTS
SM, 23, 5'11", 150lbs, short brown/brown, likes relaxing, movies, clubs, hanging out, hockey games, volleyball, swimming, roller blading, casinos. Seeking open-minded female, 18-30. ☎443690

FIT. ACTIVE. BUSY
Masculine, fun SM, 42, 5'7", 150lbs, likes going out, travel, having fun. Seeking masculine guy, similar in age and size. ☎233827

ROMANTIC AT HEART
Masculine, extremely healthy, in shape GWM, 43, 5'10", 173lbs. HIV+, non-smoker, non-drinker, N/Drugs, thoughtful, caring, loves outdoors, movies, amusement parks, quiet times. Seeking similar, 35-50, for dating romance, long-term relationship. ☎478068

GOING MY WAY?
GWM, 38, Taurus, non-smoker, seeks down-to-earth, happy GM, 18-38, non-smoker, who is ready to share life with me. ☎392270

REGULAR GUY
Italian, honest, understanding SM, 53, 5'10", 150lbs, brown/green, has love/hate relationship with life. Seeking real connection with HM. I know there's more. Let's find it. ☎560433

SEEKING MEANINGFUL...
relationship. GWM, 53, 6', 215lbs, seeks slim GM, 18-26, for meaningful relationship based on trust, honesty, and respect. ☎191288

ANTIQUE CAR LOVER
GWM, 59, 5'6", 190lbs, seeks non-smoking, healthy GW/AM for friendship, possible long-term relationship. Prefer North Shore or north of Boston. ☎481873

LOOKING FOR FUN...
and friendship. GWM, 36, 190lbs, clean-shaven, seeks masculine GWM, 28-39, who enjoys travel, beaches, amusement parks. Seeking possible long-term relationship and friendship in worcester. ☎474665

VERY SMART
Cute, clean-shaven SBM, 41, 5'8", Cancer, non-smoker, short hair, good sense of humor, seeks WM, 33-40, non-smoker. ☎467247

SCHOOL TEACHER
SWM, 31, Pisces, non-smoker, seeks man, 25-40, non-smoker. Enjoys the arts, reading, movies. ☎470881

NORTH OF BOSTON
GWM, 31, 5'4", 150lbs, black/brown, seeks masculine, fun-loving, passionate GM, 18-40, who enjoys clubbing, staying home relaxing, cuddling. ☎457921

GOT TIME?
GWM, 39, 5'9" 190lbs, brown/blue, honest, caring, R.N., enjoys travel, Donna Summer, Chinese food, Tom Clancy. Seeking your average guy, 25-45, for friendship, hopefully more. ☎450683

JOIN ME
Physically fit GWM, 45, 5'9", 168lbs, Cancer, non-smoker, enjoys skiing, biking, long walks with the dogs, theater, movies. Seeking GWM, 36-47, non-smoker, for long-term relationship. ☎449979

SEEKING THE ONE
GBM, 47, 47, 6'1", 240lbs, into theater, music, dining out, more. Seeking GWM for friendship leading to relationship. Must be single. ☎445428

YOUNGER SEEKS OLDER
SWM, 54, Libra, non-smoker, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810

A GOOD CATCH
Masculine GWM, young 44, 5'11", 165lbs, athletic muscular build, dark brown hair, blue eyes, seeks possible long-term relationship, with similar D/D free. ☎438280

SEEKING FIT...
masculine, down-to-earth guy. GWM, 24, 6'3", 180lbs, dark/brown, very good-looking, seeks GWM, 18-30, who is healthy and attractive. I enjoy partying, eating out, more. ☎430901

FUN TIMES IN BOSTON
Masculine bear, 30, 5'11", 245lbs, blond/blue, guitar, new to the area, seeks SM. I'm not much to look at, but know how to have fun. ☎151329

LOOKING FOR YOU
GWPM, 34, clean-cut, enjoys theater, dining out, cooking, movies, travel. Seeking GM, with similar interests, for casual dating. ☎468800

DAYS-PROVIDENCE
GWM, 54, 6', blue eyes, Scorpio, works second shift, seeks masculine appearing, hard-working, hands-on type guy, construction worker/blue collar type, for daytime fun, possible relationship. ☎446729

ARTIST AND SCULPTOR...
with background in film and commercial. SM, 38, 6'1", 200lbs, blond/green, muscular, lean, seeks decent guy for casual relationship, possibly more. ☎453957

ONE WAY OR ANOTHER
Male, 25, non-smoker, likes travel, horseback riding, the mall, movies, cuddling. Seeking cute WM, 18-29, with similar interests and a nice personality. ☎483807

SWEET GUY FROM CT
GWM, 20, Gemini, smoker, enjoys cooking. Seeking GWM, 18-22, for dating, getting to know each other, for long-term relationship. ☎387544

SIAMESE SOUL TWIN
Sweet, skinny fly-guy, 30, 5'11", 145lbs, flamboyant angel whose wings were clipped by a complex deal brokered by the post-modernism of yesteryear, seeks counterpart. ☎472354

HEY THERE
GWM, 30, 5'7", 200lbs, black/hazel, enjoys gym, music, movies, hanging out. Seeks fit, laid-back SM, 23-35, for friendship or dating. ☎158355

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SEEKING MY AGE/OLDER
Straight-acting/appearing GWM, 38, 6'1", 165lbs, book editor, seeks GWM, 38+, for friendship first. ☎282804

GET IN TOUCH
Good-looking, well-built, easygoing, open-minded GWM, 43, 5'11", 160lbs, Virgo, smoker, enjoys new adventures. Seeking GWM, 22-40, for possible long-term relationship. ☎428394

2ND SHIFT
Handsome, healthy, European SWM, 41, 5'8", 155lbs, HIV+, brown/brown, average build, outgoing, hard-working, responsible, secure, seeks healthy SM, 30-45, HIV+, average build, handsome, for friendship, dating, maybe long-term relationship. Be serious, responsible, and upbeat. ☎410184

HANDSOME. ATHLETIC
Masculine, well-educated, reliable, intelligent, affectionate GWM, 47, looking for quiet, deep-thinking, professionally accomplished Asian man, 35-50, who is looking for a committed, monogamous relationship. ☎301103

NORTH OF BOSTON
GM, 54, 5'4", 125lbs, undemanding, obliging, seeks over-50, hefty, healthy, no drugs, non-smoker, single. ☎205719

GWM, 4I, 5'II"...
165lbs, dark/hazel, athletic, attractive, very fit, enjoys city restaurants, foreign films, travel. Seeking similar, sincere, masculine, affectionate, emotionally available man, 35-45, for long-term relationship. ☎118509

EUROPEAN MAN
Average guy, 61; kind, gentle, considerate, soft-spoken, professional man, seeks male with similar attributes. ☎198432

SELF-EMPLOYED
Extremely gorgeous SHF, 24, 5'5", 110lbs, seeks honest, fun, outgoing SF, 20-25, to enjoy movies, dining out, more. ☎349206

NEW TO AREA
Attractive, honest SWM, 39, 5'10", 155lbs, brown/blue, loves dining, cooking, sports, movies, traveling. Seeking European or Latin SM, 25-45, for exploring Boston together. ☎152229

FOR ALL ETERNITY
SWM, 40, 5'9", 185lbs, non-smoker, homeowner, enjoys gardening, antiques, cooking. Seeking sincere, masculine WM, 35-65, for life-time relationship. ☎448777

REACH FOR THE STARS
SM, 23, 5'11", short brown/brown, clean-shaven, likes relaxing, movies, clubs, dancing, weekends, hanging out with friends, volleyball, swimming, roller blading, sports. Seeking open-minded, similar woman. ☎442254

LET'S TALK
Affectionate SM, 50s, 5'8", 140lbs, smooth body, enjoys dining, the beach, many other interests. Seeking caring SM, for fun and good times. No fats or overweight. ☎328766

TAKING CARE
GWPM, 43, 5'9", 180lbs, Gemini, non-smoker, enjoys outdoors, gardening, theater, movies. Seeking caring, intelligent GWM, 35-50, non-smoker, for long-term relationship. ☎428072

TAKE A CHANCE
GWM, 135lbs, blond/hazel, tan, Taurus, smoker, enjoys movies, parties, having fun. Seeking slim, clean-cut GWM, 18-19, for possible long-term relationship. ☎390949

PROVIDENCE SOULMATE
GWM, 35, 5'9", 155lbs, red/blue, trim/athletic build, non-smoker, enjoys movies, exercise, adventures, good books, and great conversation. Seeking lifetime soulmate or friend, 25-40. Call me! ☎310577

MASCULINE PROFESSIONAL
Handsome GWM, 39, 5'11", 185lbs, enjoys movies, intimate dinners. Seeking handsome, fit GWM, 25-35, athletic build, for friendship and dating. ☎216523

FAMILY & FRIENDS
GWPM, 46, non-smoker, football player build, trim beard, blue eyes, Gemini, seeks mature, masculine SPM, 35-50, height/weight proportionate, for exclusive dating, possible long-term, monogamous relationship. ☎214465

women seeking women

NO ONE BELIEVES...
I'm in my late 40s. Funny, wise woman, art-oholic, extra-sexy, super stable, not afraid female. ☎297155

WILL ANSWER ALL
GWF, 53, over the hill, uneducated, financially bankrupt, in poor health, in search of someone with a sense of humor. To find the real truth about me: call! ☎561937

@WWW - JEANKELLY
LOOKS MATTER. I am very attractive, feminine BWPF, 27, 5'6", 118lbs, blonde/blue, seeks attractive girl 23-33, for friendship and maybe more. ☎419788

GET TO KNOW YOU
GBF, 27, enjoys dancing, shopping, movies. Seeking WF, 26-35, non-smoker, for conversation, friendship and more. ☎562917

I'D BE HERE FOR YOU
Butch GWF, 50, 5'7", 153lbs, Cancer, non-smoker, enjoys drums, working out. Seeking feminine, down-to-earth woman, 35-50, for possible long-term relationship. ☎428507

@WWW - CURIUSCHIC
Magnetic, direct GF, 22, enjoys outdoors, restaurants, movies. Seeking careful, provocative SF, 18-27, for friendship first. ☎582182

TANGO MAUREEN
Female, 31, vegetarian, bit of a gypsy with an eccentric flair, seeks similar woman, 25-35, for friendship. ☎280430

SEEK FEMME WOMAN
SWF, 35, 5'2", 115lbs, brown/brown, feminine, attractive, seeks attractive, feminine woman, 26-40, for relationship. Enjoys dancing, R&B music, movies, dining out. ☎481882

@WWW - FRIENDLYGRRL
Down-to-earth, humorous SWF, 33, enjoys dining out, movies, shopping and much more. Seeking other SF's, 28-40, for friendship only. Let's hang out and have fun. ☎579995

SOAK UP THE SUN
Feminine, attractive SHF, 35, 5'6", 145lbs, non-smoker, no kids, seeks special feminine woman, 25-45, for relationship. Enjoys movies, cuddling, and more. ☎505286

GIRLS' NIGHT OUT
BiBF, 29, Libra, non-smoker, enjoys hip-hop and R&B clubs. Seeking woman, 25-50, very mature and professional a must, race unimportant. ☎445585

@WWW - TOOMANYTATTOOS
Cute butch SF, 35, enjoys dining, Sox, games, old movies. Seeking fun femme lady, 30-33, for fun and friendship. ☎575631

THE WOMAN IN ME
GWPF, 32, 5'5", brown/blue, height/weight proportionate, Pisces, non-smoker, interested in cooking, reading, cultural activities. Seeking feminine SWF, 27-37, with similar interests. ☎362109

NEW TO AREA
SBF, 35, Libra, non-smoker, seeks woman, 25-45, to help acquaint me to New England, for friendship. ☎322590

@WWW - ANNAROSALINNI
Gorgeous, bi-curious SWF, 27, 5'7, 118lbs, long dark hair, enjoys beach, clubs, shopping, rollerblading, and more. Seeking attractive, spontaneous, down to earth female, best friend. ☎453187

JANICE
You called on july 11th, but you did not leave an your area for this box 526997 . Please call back. ☎586811

ENJOY LIFE TOGETHER
GHF, 39, interests include drives to the Cape, long walks, romantic dinners, playing pool, reading, partying. Seeking sincere, honest female, 20-55, with no hang-ups. ☎541588

@WWW - JAVAJUNKIE71
SGF 31, seeking SGF 25-35 who enjoys good coffee, good music & good conversation, to seek out life's adventures. ☎378558

GIRL AND PET DOG...
alone again. GWF, 35, fit, attractive, seeks fit GWF, 30-40, to experience the great outdoors, dine, talk and enjoy life with. Please be open, honest. ☎532096

MARGARITAVILLE...
anyone? SBF, 37, professional, educated, feminine, very attractive, fun, trendy, social butterfly, ocean lover, adventurer, seeks same for friendship. ☎502808

BORICUA BUTCH...
is seeking H/B femme, 25-35, for friendship, possibly more. Can be a smoker, drinker and clubber. I like having fun doing whatever, you name it. ☎502896

ARE YOU OUT THERE?
Non-political GWF, 25, seeks good-looking, fit, non-political femme GWF, 23-30, with good sense of humor and very healthy. Please be feminine. ☎495585

EASY TO PLEASE
BiWF, 35, Taurus, non-smoker, loves animals, shopping, theatre. Seeking outgoing WF, 24-38, smoker, for the spice of life. ☎490525

MOVIES & ARCADES
SBF, 28, 5'7", dark skin, long black hair, Capricorn, smoker, no kids, seeks woman, 24-42. ☎468831

FRIENDSHIP FIRST
SHF, 30, Leo, non-smoker, enjoys clubbing, pool, walks on the beach seeks HF, 27-36, for friendship, good conversation and having fun. ☎439722

BI VEGETARIAN
30 year-old progressive, Bi vegetarian seeks friends for exploring the area. Love eating out, museums, outdoors, movies, dancing, and laughing. ☎301126

TRUE ROMANTIC
Sincere, cute SWF, 41, 5'9", 130lbs, smoker, loves the Beatles, "The Golden Girls", and old movies. Seeking feminine WF, 35-45, similar interests. ☎230785

MUSIC-LOVING FEMME
Intelligent, attractive GWF, 34, very fit and fun, enjoys dancing, the Cape, NH, Montreal, singing/arts, outdoors. Seeking attractive, arts-minded, fit woman for friends or more. ☎474676

SEEKING STRONG BUTCH
GWF, 33, 5'4", 120lbs, brown/blue, enjoys kayaking, hiking, and can be a little on the silly side. Seeking butch woman, 30-40, who plays no games. ☎474706

PLATONIC FRIEND
Sincere, kind, open minded, stylish Eurasian, 5'6". Seeking good natured SF, 30+, for movies, Sushi, antiquing, biking, dancing, Newbury St. Cafes, people watching, conversations. ☎426795

SOUTH OF BOSTON
SWF, 44, Aquarius, non-smoker, seeks optimistic, trustworthy, feminine, fun, affectionate, energetic, fit WF, 30-45, non-smoker, a good communicator to share life with. ☎469350

BEAUTIFUL
Pretty, full-figured SWF, 25, blonde/blue, Leo, smoker, seeks woman, 21-39, for casual long-term relationship. ☎466307

LOVE TO BE IN LOVE
Sensuous GWF, tomboy type, very attractive, seeks fun-loving, feminine, sincere female, 28-44, someone to laugh with. Let's connect. I'd like us to compliment each other. ☎423641

DANCING QUEEN
Unique, individual GWF, 22, smoker, enjoys opera, AEDA, going out/staying in, beer, my kitten. Seeking GF, 22-27, to drink some beers and make out with. ☎459051

NEW TO THE AREA
SWF, 41, 5'1", medium build, blond/blue, Virgo, smoker, enjoys walks, movies, quiet times seeks woman, 35-45, smoker, for friendship first. ☎451451

ROMANCE & FRIENDSHIP
BiF, 36, looking for romance, friendship, and passion for the summer. Enjoys walking on nature trails, movies, and going out to clubs and bars. ☎445915

SEEKS GREAT GIRL
Easygoing, fun, passionate, affectionate, adventurous, very attractive, intelligent, creative, erotic BiWF, 24, 6', seeks similar friend, lover, partner in crime. Thrives on music, laughter, strength. ☎436147

SINGLE & HATING IT
BiWF, 25, Gemini, smoker, enjoys parties, having fun, going out. Seeking good friendship, possible relationship with sweet GWF, 19-27. ☎429301

A PHONE CALL AWAY
GWF, 28, non-smoker, likes dancing, movies, music, sports, playing pool. Seeking outgoing, yet laid-back, honest GF, with similar interests. ☎424254

ROEBUCK AREA
SBF, 22, 5', 110lbs, long brown/brown, dimples, multiple piercings, Cancer, alluring smoker, seeks a woman, 20-28, for friendship first. ☎420197

MAKE ME LAUGH
Down to earth, fun, educated female, 25, seeks professional, feminine, intelligent woman for music, dining, making jokes, and biking. ☎401085

SMART AND SEXY
Professional, well-educated, young, fit, vibrant, attractive SWF, 38, 5'7", 125lbs, blonde/blue, seeks intelligent, fun, athletic, attractive, sophisticated, feminine woman who likes making every moment count. ☎401102

ENJOYS LIFE
Sincere, open-minded SWF, 45, full-figured, smoker, Leo, enjoys music, nature, animals. Seeking woman, 40-50, smoker, for friendship, possibly more. ☎394196

OPEN THE FIRE DOOR
GF, 27, long legs, groovy curves, seeks similarly groovy gal, curves optional. ☎389229

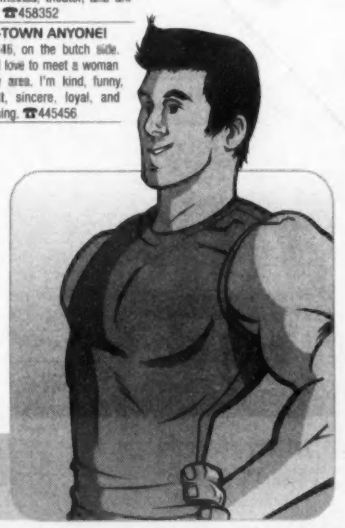
SOFT SKIN, WARM HEART
Attractive, artsy, young-looking GWF, 32, dimpled chin, eyebrow ring, seeks funky, kind, genuine, light-hearted feminine women for friendship, perhaps that special connection. ☎290680

LAUGHTER & FUN
SDF, 41, brown/brown, pleasant smile, Scorpio, non-smoker, seeks BF, 37-45, non-smoker, for theater, shopping, outdoor activities, and dining out. ☎280443

BE REAL
Are you basically being the best person you can be, but going it all alone? Well, if you're a somewhat-feminine, drug-free, non-smoking GF, 29-43, please give me a call! ☎564438

SUMMER FRIENDS...
or more? 24 year-old bi girl looking for new friends on the North Shore. Passions include literature, movies, theater, and animals. ☎458352

P-TOWN ANYONE!
SWF, 46, on the butch side. Would love to meet a woman in my area. I'm kind, funny, honest, sincere, loyal, and charming. ☎445456



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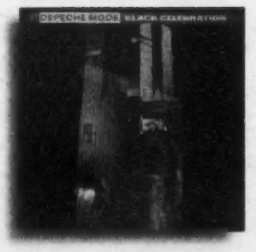

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one in ten

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MICHAEL MANNING

Ten for ten . . . page 3

Progress and prejudice . . . page 7

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TEN FOR TEN

WFNX'S *ONE IN TEN* HOSTS REFLECT ON A DECADE OF QUEER RADIO

By David Valdes Greenwood

PHOTOS BY MICHAEL MANNING

A gum-snapping guest didn't realize that his chewing was clearly audible in the broadcast, but working in such a tiny studio, the hosts couldn't tell the guest to stop without the audience also hearing their instructions. Keith Orr recalls how Breslauer took charge, scribbling furiously on a yellow pad, then holding up her silent demand scrawled in large black letters: GUM! With that, like an iron schoolmarm, she held out her hand for the guest to spit his gum into. Wisely, he complied.

Michael Smith could have been mistaken for an airhead if you didn't know him. A self-made blonde with a party-scene bent, his banter would leave Mary Breslauer shaking her head. During heated, serious political discussions, he would ask seemingly naive questions, or crack jokes that made his co-host cringe. Only later, listening to the tapes, would Breslauer realize just how crafty Smith was: whenever a conversation got too self-important and deadly serious, he would burst the bubble, get the disputants off their pedestals, and return the discussion to earth for the listeners' sake.

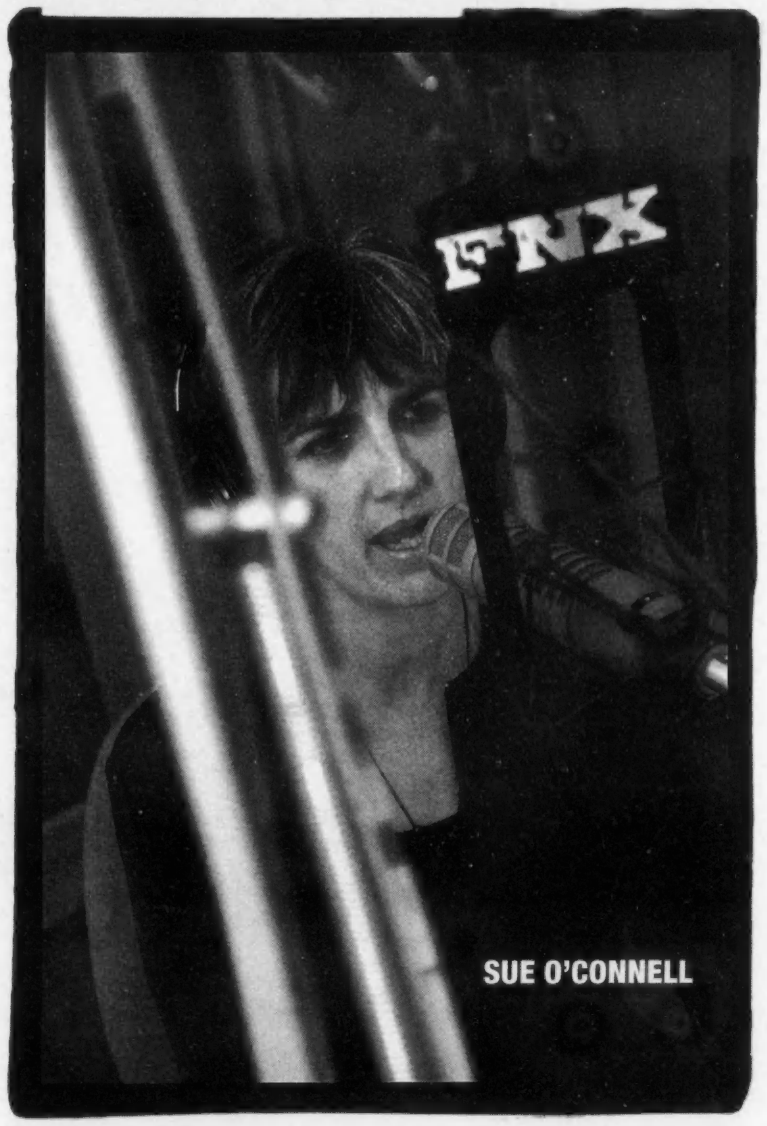
THE WORLD WAS smaller then. In 1992, if you were a typical kid looking for people like yourself, you were stuck with those you could find in your high school, or, if you had wheels, within driving distance. If you were a green-haired punk in Bolton or Manchester, you bitched about how it felt like a small and lonely world — unless you were a *gay* green-haired punk, in which case you probably wouldn't have dared bitch out loud. You didn't see yourself on TV; the magazines about you weren't exactly showing up at your local Stop & Shop; and you'd never heard of something called the Internet.

Then, one October night, two out queer voices punctured the isolation, taking the edge off the solitary darkness. It was electric, radio-wave lifelines, the first hello from America's queer future. *One in Ten* was born.

It's hard to imagine now just how seismic it was when WFNX (owned by this newspaper's parent company, Phoenix Media/Communications Group) became the first commercial FM-radio station to offer a permanent slot to a queer show. The inspiration struck PM/CG chair Stephen Mindich after a friend drove through Upstate New York and heard a gay-themed college-radio broadcast. Mindich knew immediately that this idea needed a bigger forum, and, in the words of current *One in Ten* host Keith Orr, he decided to use "his power of the media to get this done." Long before Ellen came out, before the Internet made communities out of bedrooms, before *Will & Grace* won an Emmy, Mindich went for it: he asked no-nonsense lesbian communications professional Mary Breslauer and clubby gay boy Michael Smith to fill three and half hours of nighttime air with topics related to homosexuality. A decade later, the hosts have changed, the format is different, and American society has queered up considerably, but *One in Ten* lives on — and thrives.

IN THE BEGINNING, it was a sprawling show conducted in a tiny space. "It was an enormous time slot [10 p.m. to 1:30 a.m.] to fill," recalls Breslauer, "so it was incredibly free-flowing radio." But the first studio was a shoebox of a room, where the long and late hours led to a kind of "insanity 'cause everyone was so friggin' tired." The format involved news headlines followed by lengthy single-topic segments, and then phone calls in the wee hours. The first show included the director of the Human Rights Campaign Fund, comedienne Lea DeLaria, and staffers from the NAMES Project AIDS Memorial

See **ANNIVERSARY,** *page 5*



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AIDS ACTION

ANNIVERSARY, *from page 3*

Quilt — about as heavy-hitting a queer line-up as you could imagine in 1992.

And from the beginning, it struck a chord. In addition to its powerhouse guests, *One in Ten* offered an outlet for callers to ask questions about gay and lesbian sex, an experience which Breslauer describes as being "like the gay Ann Landers." (Up till that point, the topic of gay sex was relegated to every fifth or sixth question on Dr. Ruth's *Sexually Speaking*.) And it provided a distinctly open forum for talking about AIDS, as Smith was candid about his status as an HIV-positive man. At a time when other local media figures didn't dare be so honest, Smith gave a brave, funny, human voice to the epidemic and the issues surrounding it. "He was a very public face of HIV," says current co-host Sue O'Connell, "and came in week after week while dealing with it."

> Long before tattooing and piercing became part of mainstream teen culture, Breslauer turned to look at a young male guest just as he opened his mouth — revealing a tongue that was pierced all over. Never having seen a single tongue piercing, much less multiple bolts, Breslauer recalls, "Quite frankly, I was falling off my chair."

> When actress Judith Light was interviewed, things went smoothly until Orr asked whether Danny Pintauro (Light's young co-star on *Who's the Boss?*) was gay, meriting a stern lecture from Light about respecting people's privacy and the invasiveness of speculation — a tirade the hosts might have delivered themselves on occasion. Good sports ever, they played the clip for weeks afterward.

AIDS wasn't the only hot topic being dealt with frankly on the show. One issue that reared its head around the time of the show's first anniversary was "Don't Ask, Don't Tell," the flawed Clinton spin on gays-in-the-military policy that has since yielded more annual sexuality-based discharges than at any time since the Reagan era. " 'Don't Ask, Don't Tell,' " Breslauer recalls, was "this awful thing, but incredibly powerful in its outcome. We had fighter pilots and midshipmen telling their stories — as awful as it was, the images America received turned out to be very positive in the long run."

> At the AIR awards for radio, at which *One in Ten* had received several nominations, when nominee clips were played, the first was an NPR feature on war-torn Bosnia. The second was an on-scene account of flooding in Texas. The third — *One in Ten*'s clip — was the Barneys department-store window-dresser offering florid descriptions of his Madonna-themed window design.

While gays in the military were among the first to come out on the show, many others avoided the intimate studio. "It was hard to book guests," says O'Connell, who was the show's entertainment sales manager at the time, "because they were afraid of what people would think." And Orr, who did remote segments and fill-in hosting in the early years, adds, "We used to have to promise people that they didn't have to use their names in telephone interviews."

But a decade has altered the landscape considerably. Both the current hosts (Orr took over the slot full-time when Smith died in 1995; O'Connell came on in 1997) point to the recent media trend among artists of cultivating more diverse audiences (and thus more economic success), which means publicists now actively maintain or even exploit the gay fan base for their clients.

YET EVEN AS that has come to pass, the show has intentionally become less personality-driven and more focused on audience interaction. Interviews remain a staple, but the guests are often non-celebrity experts on a topic, and there is a much greater emphasis on listeners' responses. One segment, "Ask a Homo Anything," draws questions from the large number of straight listeners who tune in. O'Connell describes a recent caller from Rhode Island as a "Modern Adult Child" whose parents had divorced, with dad and mom each settling down afterward with a woman. His mom now has a new lesbian partner who wants the caller to treat her as a mother. What, he asked, was he supposed to do with his "stable of parents"?

Some calls, of course, are less humorous. Though they're not licensed therapists, the hosts nonetheless have to be prepared for despairing calls, often from teens, no matter how light the subject matter at hand. "When kids call in with problems, it changes the show dramatically," O'Connell says. The hosts try to help put an optimistic face on the situation, but they also actively work to connect troubled callers with resources like the Fenway Community Health Center's Peer Listening Line. Simply hearing another gay person answer their call is a potent experience for many who dial in.

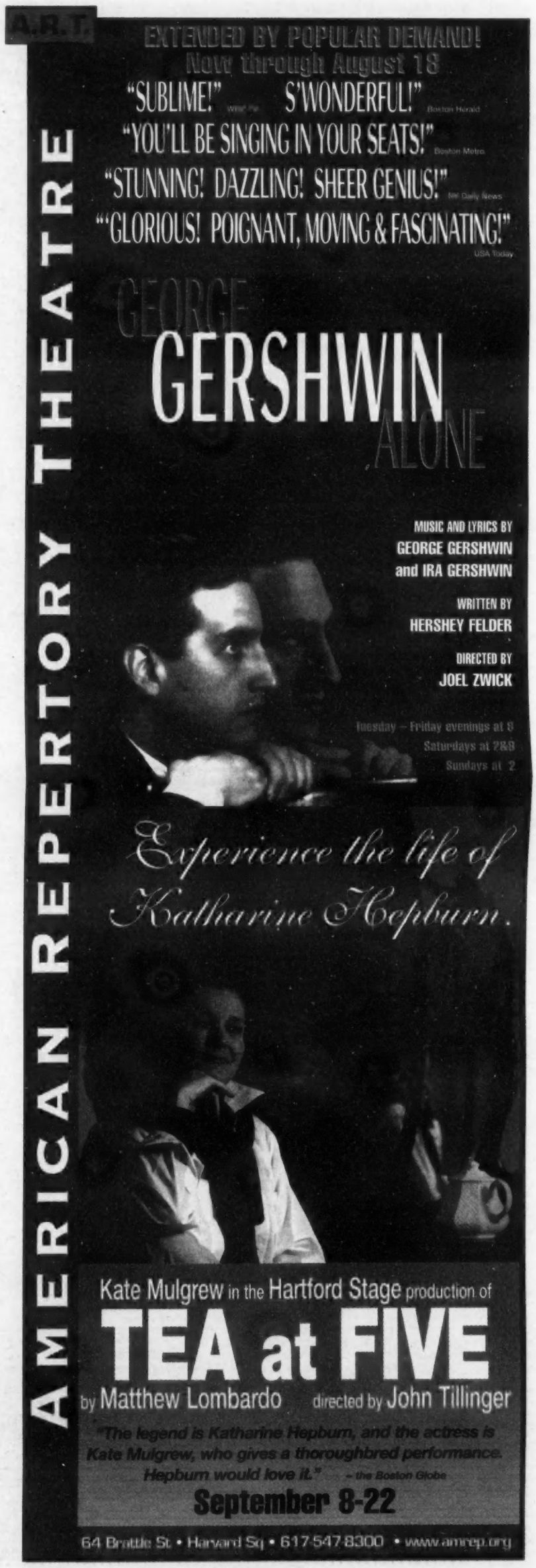
While they always knew that queer kids were tuning in, it wasn't until the attack at Columbine High School that the *One in Ten* hosts discovered just how many kids of all orientations were hooked on the show. During the first broadcast after the shootings, the phones lit up; one of the earliest questions was from a straight girl afraid to go back to school. Issues like bullying and feelings of otherness were affecting kids across the spectrum, many of whom found solace in *One in Ten*, as if it were an at-home version of a Gay/Straight Alliance. The hosts speak with feeling about what it means to realize how deeply the show registers with kids. Breslauer says hardly a week goes by without people now in their 20s thanking her for touching their lives a decade before. Orr and O'Connell are treated like rock stars at Gay Youth Pride, drawing screams and whistles from the current crop of fans.

The fact that a bunch of teens can now hop in a car full of classmates and drive to a city-approved, youth-specific queer festival — and cheer on their favorite dyke and homo radio DJs — suggests that the world is a very different place than it was when the show started. If *One in Ten* was born during a time of queer isolation, does the community's current easy access to the mainstream mean the show is outliving its usefulness?

Not likely. Orr likes to remind callers that sexual freedom is not just a queer issue: "Tell a straight caller that sodomy laws can apply to them, and their jaw hits the floor." And while one caller said "gay is just not that interesting anymore," what kids — and many grown-ups — do still find interesting is frank, irreverent, and bold conversation. In a time when all-talk radio leans heavily toward the conservative, commercial stations operate on testosterone overdrive, and liberal NPR puts off younger viewers with its static sameness, *One in Ten* does indeed fill a niche — call it non-sanctimonious progressive radio — and still electrifies its audience. ■

> A teen caller from Connecticut, feeling really hopeless, asked, "Does it ever get better?" O'Connell recalls how they tried to lighten his spirits a little at first by promising that he'd "always get upgrades at the airline-ticket counter, always get the best table in exclusive restaurants, and get the all-important toaster-oven from gay headquarters." But they also connected him to the Fenway Community Health Center's Peer Listening line — and the young man, now out to his family, calls them with weekly reports of his young gay life.

David Valdes Greenwood can be reached at valdesgreenwood@worldnet.att.net.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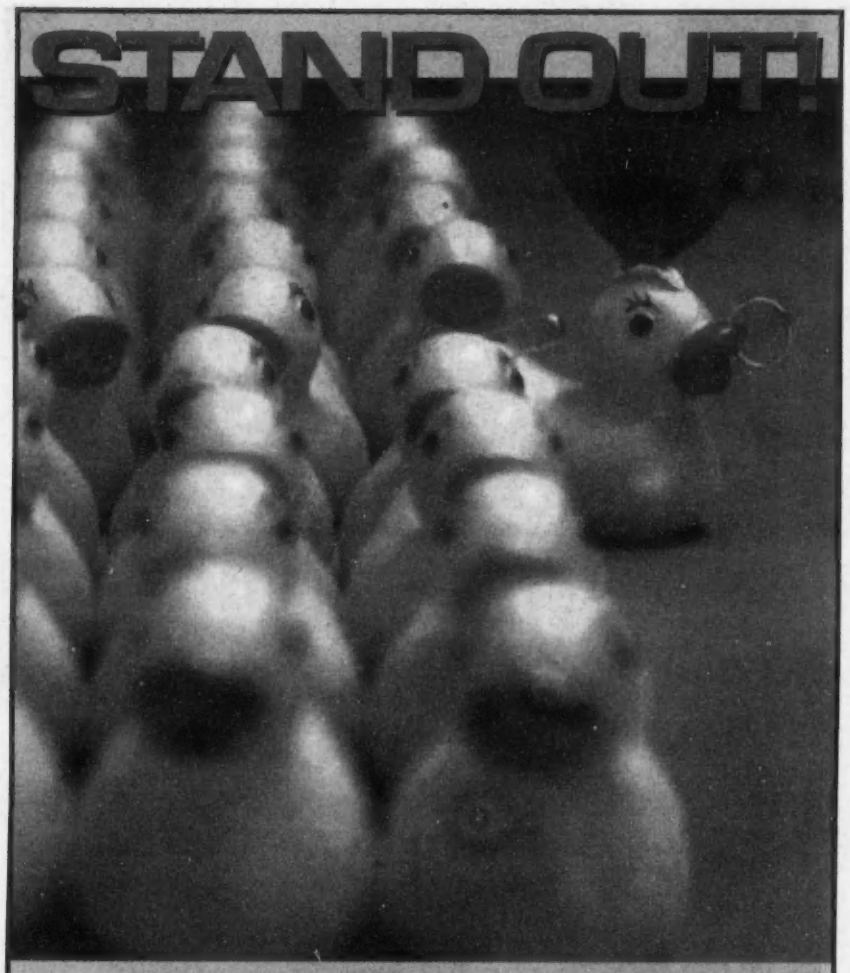

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PROGRESS AND PREJUDICE

A TIMELINE OF GAY CULTURE SINCE *ONE IN TEN*'S 1992 PREMIERE

By David Valdes Greenwood

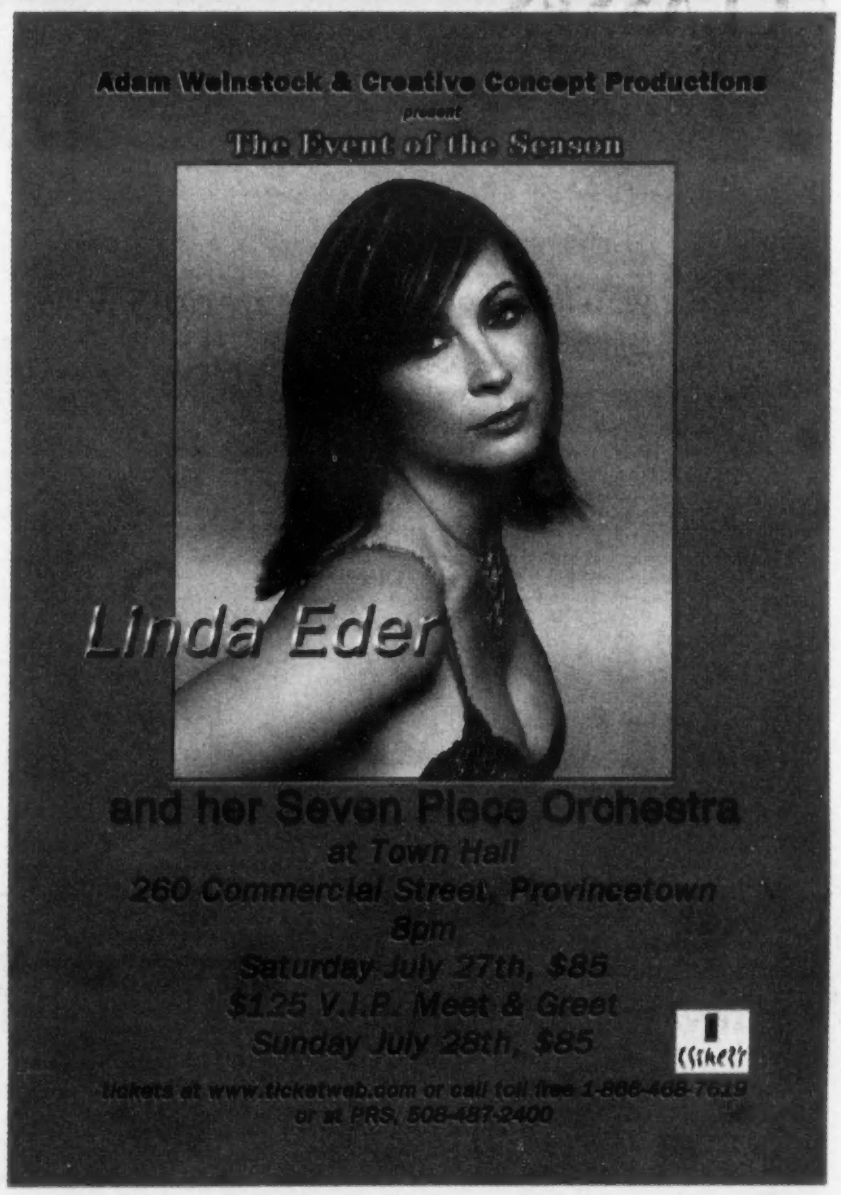
IN THE LAST 10 years, as *One in Ten* has developed, the queer community and American culture at large have changed dramatically — and often in unpredictable ways. Many thought this would be a time of impressive political gains, with Clinton elected just weeks after the first show aired. But in fact, some of the gay community's most overt political setbacks have come during this time. Simultaneously, however, popular culture has been the arena most overtly moving us forward — with Melissa Etheridge playing stadium shows in farm country and makeup artist Kevyn Aucoin sashaying into millions of living rooms on morning talk shows.

As soon as certain queers became cool — and profitable — the ripples spread into advertising, youth culture, and, of all places, the boardroom. Corporations have begun outpacing politicians in promoting partnership recognition and benefits, competing with other companies to prove that they offer good workplaces.

But make no mistake: there have been limits to the progress. A casual count indicates that more states in the last 10 years have passed anti-gay laws of one kind or another (many anti-gay-marriage-related) than have passed actively pro-gay laws. And for every high-profile media portrayal, the spotlight reveals our society's still-present prejudices (go ahead, name your favorite male-on-male kiss from *Will & Grace*). Yet the Ellen effect has turned out to be more enduring than some pundits would've had you believe, a fact most noticeable in teen television programming: kids now routinely see same-sex pairs on their favorite shows — from *Dawson's Creek* to *Real Sex* — and gay/straight clubs are proliferating in high schools coast-to-coast. Consider this: the younger siblings of today's teens have *only* lived in the *One in Ten* era. The timeline that follows is a road map of the world that has formed them — and the world they will carry forward into the next decade.

See **TIMELINE,** *page 8*

PHOTO BY REBEKAH ANDERSEN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TIMELINE, *from page 7*

1992

Fire-breathing dykes. The year that *One in Ten* goes on the air is a year in which queer women roar. The young activist group Lesbian Avengers is founded in New York City, staking out the territory of female-centered, nonconformist queer activists.

The good colonel. Margarethe Cammermeyer refuses to go quietly when asked to accept a discharge from the military after admitting to being a lesbian. In decades of military service, from Vietnam (where her actions earned her the Bronze Star) to her role as chief nurse of the National Guard Bureau, Cammermeyer has been highly praised; her lesbianism is the sole factor in her discharge. Her story later makes her a household name and the subject of an HBO movie starring Glenn Close.

Conventional wisdom. Bill Clinton makes history as the first major-party presidential nominee to mention gays in his acceptance speech. At the Democratic National Convention, he refers to gays not as "them" but "us . . . Americans." At the Republican National Convention, Patrick Buchanan — who lost his party's nomination to George Bush — denounces gay and lesbian civil rights from the podium during prime time.

melissa etheridge

1993

Yes, she is. Melissa Etheridge comes out as a lesbian at the Triangle Ball for Bill Clinton's inauguration. She and partner Julie Cypher become the most prominent faces of lesbian partnership and parenting until their break-up, after 12 years together, in 2000.

Military injustice. Disappointing many of the very people who had voted him into office, and establishing the conservative pragmatism that would dog his administration, President Clinton signs a new gays-in-the-military policy into law. "Don't Ask, Don't Tell, Don't Pursue" theoretically allows gays and lesbians to serve, as long as they cloak their orientation, and anti-gay witch-hunts are supposed to end. Instead, broadly interpreting what actions qualify as a soldier "telling," the military becomes more vigilant in discharges than it has been for many years.

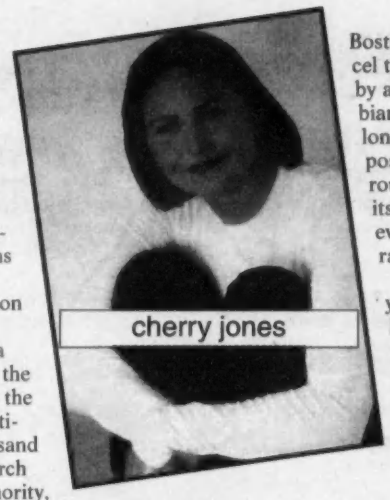
Massive march. The March on Washington brings between 800,000 and 1.2 million marchers to the city, earning national media coverage as one of the largest gatherings in the nation's history. A controversy erupts when the National Park Service's crowd estimate trims several hundred thousand off the totals reported by the march organizers, the local transit authority, and the press.

Irish gays need not apply. Organizers of Boston's St. Patrick's Day Parade refuse to let members of ILGA, an Irish gay-lesbian group, march in the parade under a banner identifying themselves as such, as they had done the year before. When ILGA sues, the city sides with the would-be marchers.

1994

Murder in Nebraska. Transgendered Nebraskan youth Brandon Teena lived as a popular young man until suffering a brutal rape on Christmas Day 1993, at the hands of two local men who had discovered that Teena was biologically female. As the new year begins, local authorities do not arrest the men, despite having positive identification, which allows the men time to find and murder Teena, along with two others. Later in the decade, an Oscar-winning movie about Teena's life, *Boys Don't Cry*, makes the case far more widely known.

The parade doesn't pass by. Organizers of Boston's St. Patrick's Day Parade cancel the annual event rather than abide by a court order to allow gays and lesbians to march. In its place, an hour-long caravan of cars, full of those opposed to the gay marchers, drives the route in protest. The case later finds its way to the Supreme Court, which eventually rules in favor of the parade organizers.

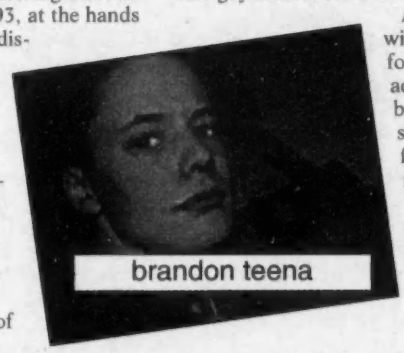

cherry jones

A gay *Fantasia*. For the second year in a row, gay playwright Tony Kushner's *Angels in America* wins the Tony Award for best play (*Part One: Millennium Approaches*, in 1993; *Part Two: Perestroika*, in 1994), along with the Drama Desk Award both years, and the Pulitzer for *Millennium*.

1995

All clear. Bill Clinton signs an executive order barring denial of security clearances to gays and lesbians simply on the basis of sexual orientation, causing outrage on the political right. The specific prohibition against homosexuals receiving such clearances was signed into law by former president Reagan.

Death in Oregon. Activists and decadelong life partners Roxanna Kay Ellis and Michelle Abdill are murdered execution-style in a grisly hate crime that makes national headlines. The women, AIDS-care volunteers, were well-known in their community for their work in fighting two anti-gay initiatives.


brandon teena

A few good words. Cherry Jones wins the Best Actress Tony Award for her role in *The Heiress*. In her acceptance speech, nationally broadcast on network television, she thanks her lesbian partner. Far from suffering any fallout, her career goes on to include movie roles and another Tony nomination for *A Moon for the Misbegotten*.

Cocktail hour. In December, protease inhibitors — in combinations that will later be known

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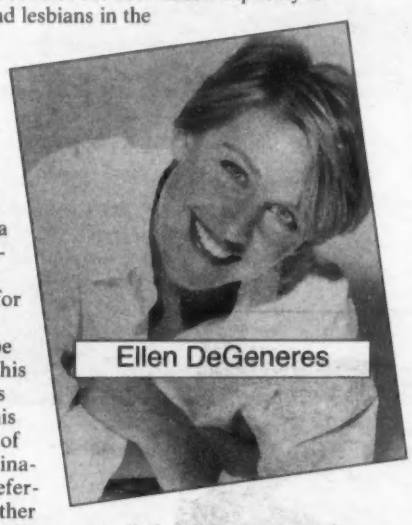
as "the AIDS cocktail" — are first introduced, with wide release following soon thereafter, in early 1996. The drug regimen proves remarkably effective in maintaining the health of some HIV-positive men — a result that inspires many gay men to return to unsafe sexual practices.

1996

Baby dyke makes waves. Kelli Peterson, a student at Salt Lake City East High School, tries to initiate a Gay-Straight Alliance. Rather than allow her to do so, the local school board bans all non-curricular clubs from using school facilities for meetings.

Wedding-bell blues. Congress passes the Defense of Marriage Act (DOMA), denying federal recognition to same-sex marriages and allowing states to refuse recognition of same-sex marriages that took place in other states (though no states at the time allowed such a thing). Eventually, 30 states follow suit with DOMA acts of their own.

Mandela's new world. South Africa, in the post-apartheid era, becomes the first nation explicitly to include gays and lesbians in the civil-rights protections of its constitution.


Ellen DeGeneres

Aloha victory. A Hawaiian judge rules that the state failed to show a compelling reason why gay couples suing for the right to marry should be denied and, in his decision, writes that denying this right is a form of gender discrimination. A ballot referendum and further legislative wrangling eventually keep gay marriage from becoming legal, but the state creates a set of domestic-partnership benefits that outpaces those offered anywhere else in the US.

1997

Funny ha ha or funny gay? After nearly two years of speculation, Ellen DeGeneres not only comes out herself — in the famous YEP, I'M GAY *Time* cover story — but brings her character out of the closet on her TV show, *Ellen*. A brief ratings spike sees the show through the end of the season, but the following season is its last, with finger-pointing on all sides as to whether homophobia or a lack of funny material killed the show.

Partner as parent. In an historic decision, a Texas court rules that a lesbian woman who had helped raise her partner's child should be allowed to sue for parental-visitation rights. The court writes that the decision should be based on the significance of the woman's interaction with the child.

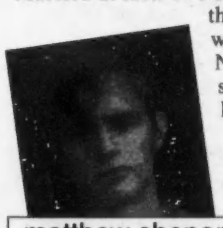
Two dads, one win. New Jersey changes its adoption laws to allow for joint adoption of a child by a same-sex couple — the first state in the nation to do so. Foster parents Jon and Michael Galluccio had sued for the right legally to adopt Adam, who was HIV-positive and drug-addicted at birth, and whom they had raised since infancy. They later go on to adopt two more children and chronicle their story in the book *An American Family*.

Deadly blast. In the fourth Atlanta-area bombing in seven months, the gay nightclub Otherside is bombed. The FBI links the attack to the Centennial Park bombing at the Olympics months earlier.

1998

Alaskan triumph short-lived. An Alaska appeals court overturns the state's version of DOMA, but it is a short-lived victory for activists, as proponents get enough signatures to put the anti-gay amendment on the November ballot, at which time it passes.

Married at last. Two Dutch men, one terminally ill, are the first same-sex couple in the world to legally marry, when the Netherlands decides to sanction same-sex unions with all the privileges of marriage.


matthew shepard

An angel in Laramie. Mathew Shepard is beaten, tied to a fence, and left to die in Laramie, Wyoming — a case that draws sustained news coverage and sparks further debate about hate-crimes legislation. Fred Phelps picketts Shepard's funeral, but locals dressed as angels shield mourners from the protestors.

1999

Terror in London. Two are killed and more than 100 injured in London, when a nail-bomber makes a gay Soho nightclub his third target; his first two bombs earlier ripped through ethnic-minority neighborhoods.

Granite State progress. New Hampshire sheds another piece of its conservative armor when it repeals its ban on adoptions by gays and lesbians. With the ban overturned, only Florida retains the prohibition on homosexual adoption.

Be prepared for reversal. New Jersey rules that the Boy Scouts of America cannot ban members on the basis of sexual orientation. The case eventually goes to the Supreme Court, which rules that the Boy Scouts may discriminate.

Beware the purple one. The Reverend Jerry Falwell warns readers of the *National Liberty Journal* that Tinky Winky — a purse-carrying Teletubby — is homosexual and thus a bad role model for their children. The triangular antenna on the genderless lavender creature is cited as being a known homosexual symbol.

tinky winky

2000

I do! After a protracted legal and legislative battle, Vermont creates "civil unions," establishing a legal relationship status for same-sex couples that affords them most of the state-controlled privileges of heterosexual marriage. In fall elections, conservative attempts to "Take Back Vermont" largely fail to unseat the pro-civil-union governor or alter the make-up of the legislature enough to undo civil unions.

Faltering steps. The Millennium March on Washington is plagued by trouble. Faulted as un-inclusive by some, too assimilationist by others, it draws a much smaller turnout than

See **TIMELINE,** *page 10*

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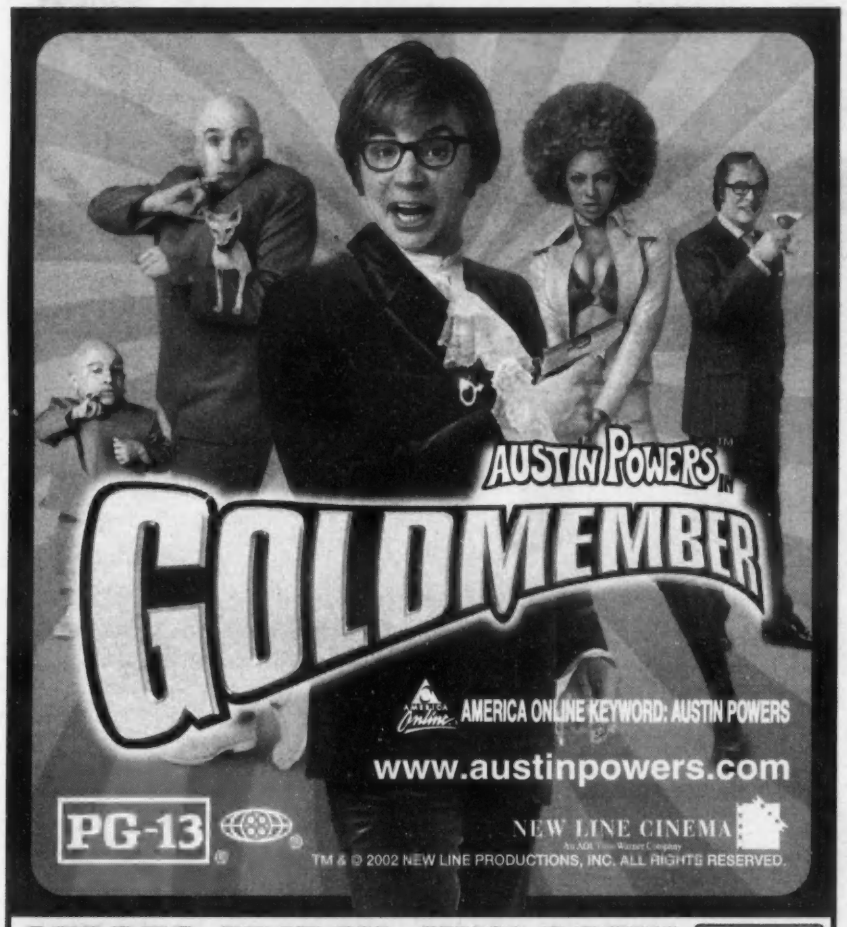

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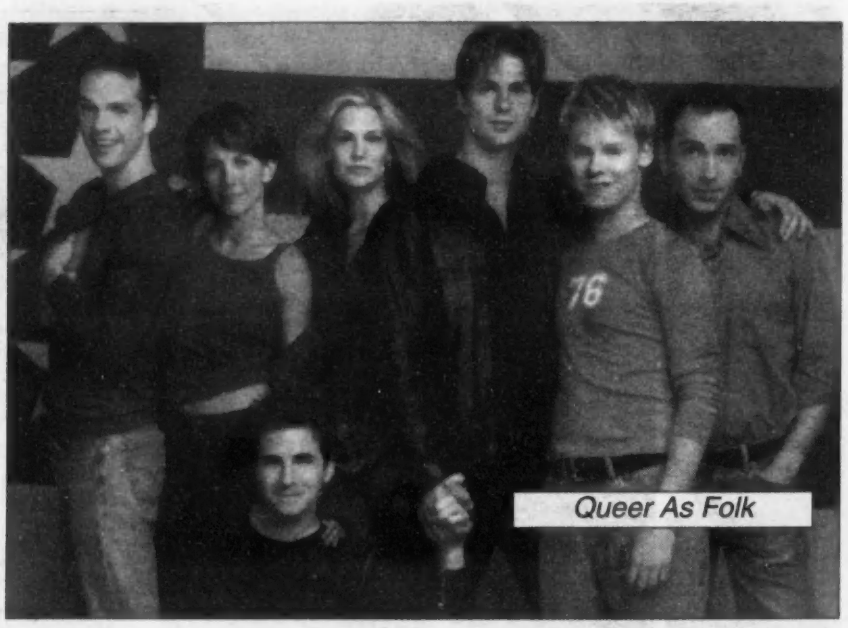

Queer As Folk

TIMELINE, *from page 9*

the millienium march

its 1993 predecessor, with crowd estimates as low as 200,000. Thousands of dollars are reportedly stolen from fair vendors, and the march itself goes several hundred thousand dollars into debt.

Here come the brides. In Texas, a male-to-female transsexual becomes the first woman to legally marry another woman, with a state-court ruling that as long the couple's birth certificates record one of them as male, the law cannot prohibit their marriage.

Cable gets it on. The American edition of *Queer As Folk*, a popular British TV show known for its frank depictions of gay sexuality, debuts on Showtime — and (even while introducing middle America to topics like rimming and twink sex) becomes enormously popular with straight female viewers.

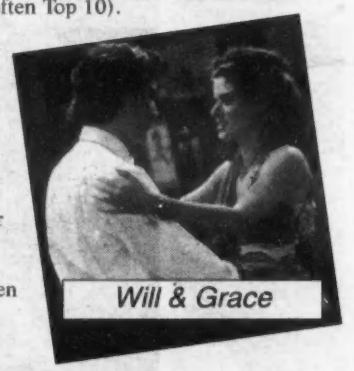
2001

Trans-history made. Rhode Island breaks new ground by amending its constitution to prohibit discrimination against transsexuals and cross-dressers.

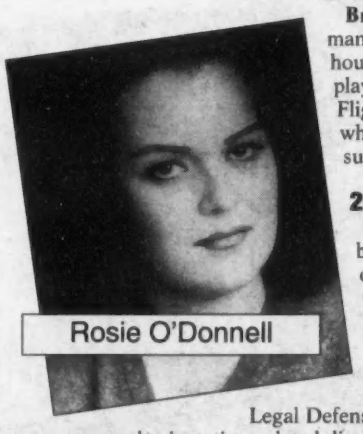
I play one on TV. With its gay title character (played by a straight man) and flamboyant sidekick, *Will & Grace* wins three Emmys, including Outstanding Comedy Series, and carves a solid niche in the Nielsen Top 20 (and often Top 10).

Ich liebe dich. Germany passes a partnership law that affords same-sex couples the same inheritance and tenants' rights as straight married couples.

Bay State love. Massachusetts couples sue for the right to marry, beginning an odyssey through the court system, even as the legislature takes on a DOMA bill that critics argue would not only prohibit gay marriage, but would also make it illegal to afford marriage rights to same-sex couples even under other terms.


Will & Grace

Kiwi makes waves. Georgina Beyer becomes the first transsexual member of a national parliament when she is elected to the Parliament of New Zealand. A transvestite prostitute in her youth, Beyer underwent sex-reassignment surgery, entered local politics, and eventually became mayor of the City of Carterton before her election as MP.


Rosie O'Donnell

Brave goodbyes. The September 11 tragedies claim many gay and lesbian lives, two of which become household names: Mark Bingham, an openly gay rugby player who died while trying to fight the hijackers on Flight 93; and Father Mychal Judge, a gay chaplain who administered last rites to World Trade Center casualties before succumbing himself.

2002

Don't tell Tommy. Rosie O'Donnell, whose lesbianism is not exactly a huge secret, officially comes out in a TV interview as a way of drawing attention to a Florida gay couples' fight to keep the foster child they have raised since infancy. O'Donnell introduces the world to her partner and releases her memoir, *Find Me* (Warner Books).

Don't stop persecuting. The Servicemen's Legal Defense Fund releases data showing that the number of annual orientation-related discharges from the military is higher now than it has been since Ronald Reagan was president.

Progress in the heartland. Cleveland Heights becomes the first Ohio city to extend health care to same-sex partners of city employees, joining 128 municipalities nationwide with similar benefits.

ENDA makes its move. The Employment Non-Discrimination Act (ENDA) leaves committee and heads to the full Senate for a vote, the date of which has not yet been determined.

Tragic partners honored. President Bush signs into law the Mychal Judge Act, which provides death benefits to the same-sex partners of public-safety officers killed in the September 11 attacks. ■

David Valdes Greenwood can be reached at valdesgreenwood@worldnet.att.net.

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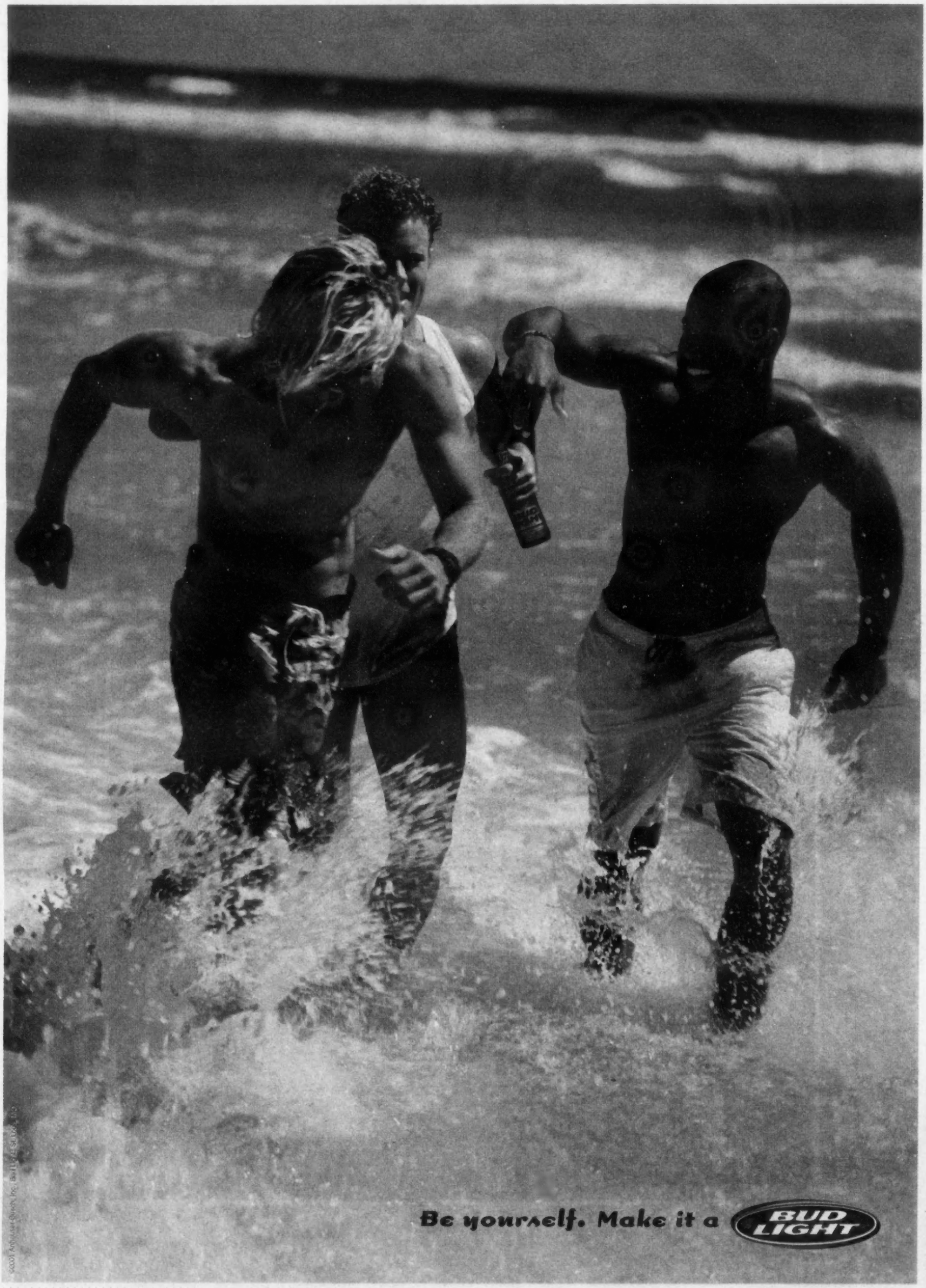
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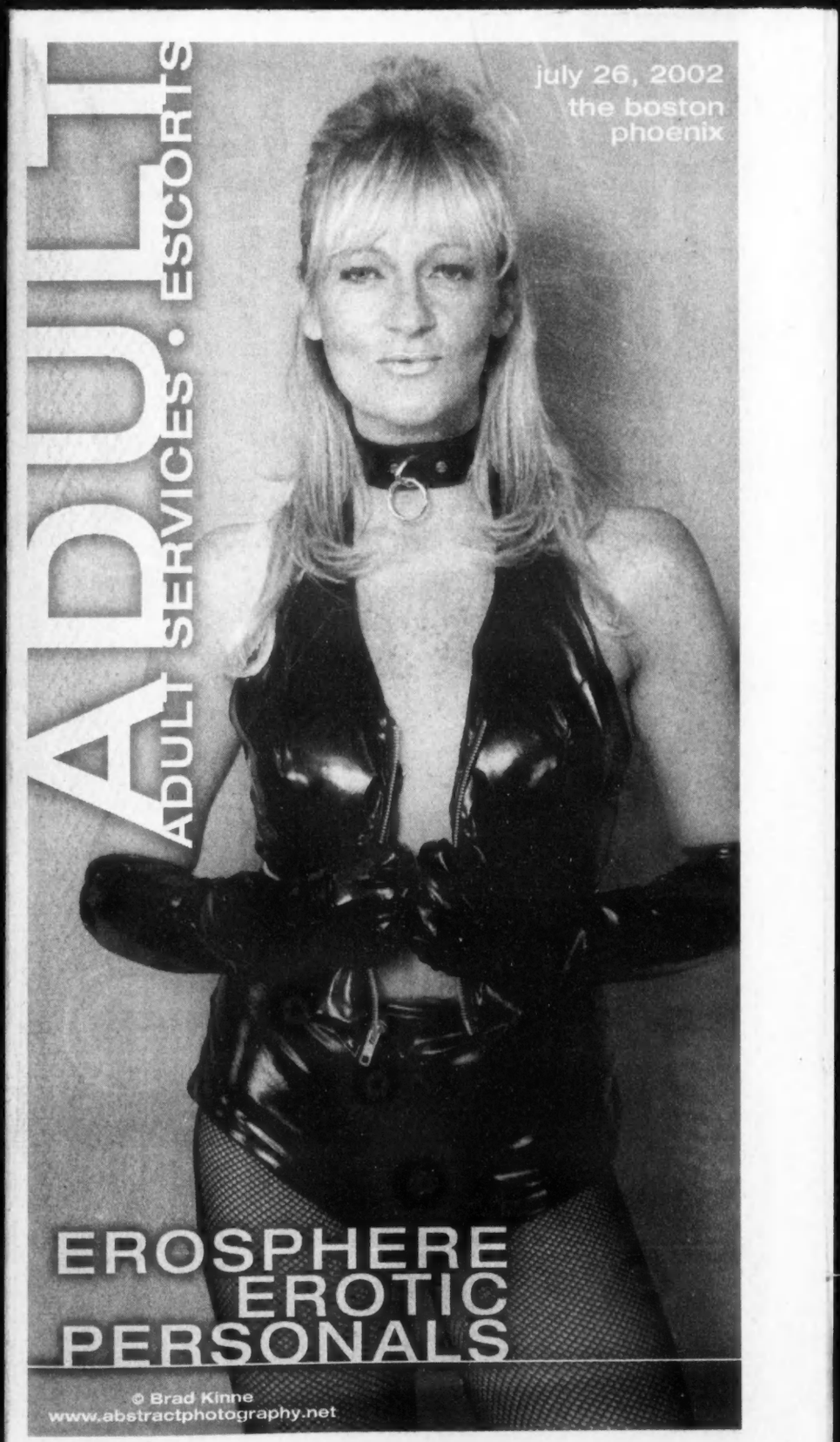
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AQUATIC GODDESS
30-something SWF, Aquarius, long blonde hair, striking blue eyes, dancer's body and brains to back it up seeks handsome, intelligent, well-rounded SWM 30-40 years old, tallish, swimming companion for refreshing dips. It's gonna be a long hot summer. I know some outdoor spots, tell me yours -and let's go to the deep end. Bathing suits optional. ☎1409 (exp 8/30)

Black Cat
Naughty, sleek, female feline seeks frisky tom for back ally hijinx and nights curled up by the fire. I'm a SWF, 26, 5'6", wavy red hair, in good shape with a great sense of humor and interesting life in the arts, I'm seeking SWM, 20-35, fit fun, good attitude, into parties, perversion and playing around. Tell me how you'll rub my fur the wrong way and make me purr.☎1408 (exp 8/30)

BORED IN THE 'BURBS
SWF, 32, 5'7, 130 lbs, blue/blonde, attractive, fun, professional with a wild side seeks SWM, 20-40, fit, good sense of humor, mentally and financially secure who wants both a relationship and a "good time." Curious about kinky stuff, and would be willing to try with the right guy...☎1184 (exp 8/23)

COMES WITH ROPE
Exhibitionistic SWF, 45, curly dark hair, curvaceous figure, seeks smart, sweet and sometimes nasty dom that will put her through her paces. I'm a novice sub who desires a master, SW/BM, any age, good bondage skills, to take her out and make her demonstrate her love for him infront of others. Not into local dungeon scene, looking to make a binding knot with someone special. Inexperienced tops OK.☎1410 (exp 8/30)

CRIME AND PUNISHMENT
SWF, 30, short blonde hair, good figure, stunning green eyes seeks, smart, good looking SWM, 25-40 who looks hot in uniform for a sexual crime spree with me. I'm open-minded, kink curious, and adventurous, nothing to crazy but willing to try almost anything. Let's get caught in the act. I'm safe, sane and respect others' limits, you too.☎1412 (exp 8/30)

Discreet, beautiful, busty Italian mistress is looking for a secure, older gentleman for daytime playtime ☎1309 (exp 8/22)

Domina, pretty and stern. Seeks submissives to enlist in engaging modified training and discipline. ☎1204 (exp 8/16)

Godiva
Enigmatic, SF, 19, 5'4, very slender, long black hair, green eyes, seeks slim, well mannered, goth/industrial SM 18-24 (height under 6 ft) for goth clubbing, parties, & visiting abandoned mental institutions.☎1401 (exp 8/23)

GRAND OPENING
Graduate, with honors. I've been to a few workshops and seminars, now I'm looking for someone to practice on. Seeking ready, willing, and able student who wants to go to the head of my private class, SWM, 20-35, fit, good sense of humor, to learn a lesson or two. I'm attractive, not a Barbie, 27, brown/brown, height/weight proportioned and very sensuous. Safe, sane, and consensual, you be too.☎1103 (exp 9/6)

HOT FOR ITALIAN GUYS
Just like daddy. Seeking big, gorgeous, hunky Italian guy who will bake me a nice lasagna and feed it to me in bed. SWF, 27, 5'1, curvy, long, curly brown hair, big brown eyes, great smile, good sense of humor. Seeks S/D/M stud, 20-30, with a good pair of meatballs to wine, dine, and show me how they do it back in ole' Napoli. ☎1185 (exp 8/23)

LEASE OPTION
Dom F seeks Dom F (or two) to own my slave M for summer, possibly longer. He's attractive, fit, obedient, servile. You must be pretty head to toe, sensible. Experience preferred. ☎1395 (exp 8/23)

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Like appreciative eyes on you? Get the undivided attention and encouragement YOU deserve from a 25 y/o sexy voluptuous femme dyke. You j/o or get it on with a partner; I'll spur you on with wicked words. Be professional sincere and able to keep your hands to your own hot self!☎1495 (exp 8/23)

LIL SUBMISSIVE
Seeks master with a sweet heart, strong hand and stern but soothing voice. SWF, 37, 5'4, 125, long black hair, brown eyes, works out, enjoys the arts, hopes to make a real connection with sincere dom, any age (but prefer someone who is experienced) for my first go round in the world of BDSM. Make me the best toy you've ever had. Must be D/D free. ☎1106 (exp 9/6)

LINGERIE MODEL LOOK ALIKE
Tired of bar scenes but not looking to settle down? I am 5'9, slim, fit, long legged with dazzling smile seeking very good looking , great personality, SWM, 25-35, who has his act together, loves life, his job and a woman who knows how to handle herself. ☎1186 (exp 8/23)

Looking for a bi*curious girl..to have some fun with. I am in my 20's, intelligent, attractive and have a passion for life, fun, adventure... ☎1390 (exp: 8/05)

Looking for a bi*curious girl..to have some fun with. I am in my 20's, intelligent, attractive and have a passion for life, fun, adventure...☎1390 (exp: 8/23)

PAIN AS PLEASURE
SWF, 34, academic by day, fun loving freak by night, into bondage, humiliation, dressing up slutty and all forms of slave training. Seeks one talented, creative, and articulate master (age and race unimportant) to put me through my paces. Please be sincere, experienced, and tell me why I should put myself in your capable hands. Sincere replies only, please.☎1187 (exp 8/23)

PURR...
Recent college grad, painter, lover of life, furry things, port wine, & soft skin make me melt. Looking for a single, attractive, alterna-or-goth-type-punk, bi-curious/lesbian woman to pamper & pleasure for friendship & relationship w/me, a statuesque 23-yo bisexual renaissance woman. You: beautiful, sensual, artistic woman who is not afraid of life ... a take-charge, strong, independent diva who I can share fun times w/at a museum, club or just grabbing a good old beer ... a REAL woman, in every sense of the word. A queen.☎1192 (exp 8/30)

RENDEZVOUS
MWF, 42, tall, redhead, good figure in open marriage seeks S/D/MWM, 35-50, fit, boyishly handsome, lover of life, for discrete afternoon encounters. Looking to boost passion in my marriage by taking a paramour. If you think you have what it takes to turn me on and on and on, call me. Sincere replies only, please. ☎1107 (exp 9/6)

SENSUOUS AND SEXY
Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, business executive type for mutually, beneficial relationship. Please be serious-minded, clean and discreet. ☎9635 (exp 8/9)

SEXY, SAUCY AND INSATIABLE
Foxy SBF, 50, newly divorced is eager to put a little excitment back in her life. 10 years of loveless marriage has left me ready, willing and able for some real fun. Looking for a SBPM, 50-55 who takes care of his health, still has some dreams left and is searching for the right connection. Not looking for a long term relationship, just long time in bed. Boston area.☎1490 (exp 8/30)

Sexy, Sexy Sexy
Sultry, slinky, pretty female, 32, 5'6", 110lbs, br/br, recently seperated. Looking for a SF 20-40 weight proportionate to height, who is sincere, sweet, personable, sexy and adventurous. I am completely open to exploring new things. Please no drugs.☎9851 (exp 8/02)

SPANKY
Hot little brunette, SWF, 29, face like an angel, body that could break the devil, has been bad to the bone and needs a spanking in the worst way. Paddle, cane, switch, cat o nine, it's all good. You be a SWM, real biker or biker type (mustache and body ink a plus) 30-55, and good at old-fashioned discipline. Own fetish/leather wardrobe a plus.☎1411 (exp 8/30)

TAKE ME TO MANRAY
And beyond. Looking for bad boy in the dark and white knight by day. Artsy but not fartsy, blue-eyed wild child photographer, 23, pierced, looking for deep conversation on thin ice, cool drinks, and hot desires. Seeking lean and mean, sweet 'n sour, sexy/nerdy guy, 20-25, who wants to fall over the edge with me. Tattoos and muscles a plus.☎1104 (exp 9/6)

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Married White Bi-Couple very attractive looking for couples and singles, love to watch each other perform, very open minded.☎1614 (exp 08/23)

Think It'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's.☎8464 (exp 09/20)

Extremely discreet, caring gentleman, 40's, will hold the camera, help preserve the celebration of your love. ☎1618 (exp 9/20)

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We are 50ish MWC and 45ish SM with long term exploratory, sensual very warm, sharing relationship. Would a MWC like to make this threesome into 5? We are physically fit and insist on safe sex. ☎1514 (exp 8/23)

Weekend Fun
Attractive fit white couple late 30's. He's 5.8 175 lbs, dark hair, muscular. She's 5.4 110 lbs, sexy auburn hair. In search of bi/bi-curious female, 30-45 for discreet weekend fun. ☎1499 (exp 8/16)

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All expenses paid. Professional MWC, 40's, seeking fun, loving, intelligant, bi-minded, female, 25-40, clean d/d free. Athletic a plus. ☎1539 (exp:8/1)

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Slim attractive white male seeks mature female 50's for exotic adventures. N/S & N/D, discreet, race unimportant.☎8991 (exp 8/16)

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ARRANGEMENT

Financially secure DWM, 49, seeks WF, 25-40, for a mutually beneficial situation. Me: good looking, kind, great sense of humor. You: sexy, energetic, with a wild side ☎1406 (exp 08/23)

BI MAIE FOR COUPLE

Attractive, friendly, fit, well endowed bi male seeks couple (man & woman) and/or dominant female for safe, hot erotic fun. ☎1609 (exp 8/30)

Disabled Seeks Same

Moderately disabled single white male, 49, 5'3, very slim, financially secure, well endowed, seeks discreet intimate encounters with very petite, extremely slender, walking disabled, or not disabled, white female.☎1511 (exp 08/31)

DISCREET ARRANGEMENT

You are a woman over 30 who's trying to make ends-meet, I am a trustworthy, mature business entrepreneur. Can we talk. ☎1510 (exp 10/11)

Distinguished Older

Gentleman seeks woman, for substantial rewarding daytime encounters. ☎9144 (exp: 8/23)

GUYS SPANKED

by Dad, 48, over my knee, in your white t-shirt and athletic socks.☎7513 (exp: 9/13)

PASSIONATE DOC

Married white male, attractive, 40's, successful, seeks playful attractive female for a mutually beneficial relationship.☎9643 (exp 11/8)

Dominant Male

39, handsome, secure, seeking sub female petite, attractive, 25+ for L.T.R.☎1613 (exp: 08/23)

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If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome, clean-cut, disease free, intelligent, professionally educated and employed SWM (31, 5'11", 180lbs, black/brown) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/Metrowest. PLEASE: Serious replies only!☎8803 (exp 09/20)

Martinique Anyone?

SWM, 39, 6'4, 210 lbs, seeks female companion for my 10 day island vacation next spring, all expenses paid, of course. You will be fit, intelligent, hairy and enjoy massage, nice feet a plus.☎1513 (exp 8/23)

Nice Italian Guy

SWM, 50, 5'9 ft, 175 lbs, fit, dark brown hair, attractive, fun sensitive & sincere. Seeks female 35-55, who likes to have a good time.☎1497 (exp 8/16)

Open minded, attractive, in shape, 34 year old, professional, single male, who is financially secure seeks single kinky female from the ages of 20-40 who are also open minded and adventurous and are looking to have some fun and experience life.☎1616 (08/23)

SEEKING COUPLE

Handsome, straight, professional, WM, 40's, fit, disease free, very passionate, seeks a discreet, disease free, stable, fit, straight, white couple, 25-50. Add occasional spice to your intimate encounters with this safe, no hassle, real nice guy.☎1505 (exp 9/6)

SEEKING LATINAS

SWM, 30 yrs old, in good shape seeks hispanic female 18-30 yrs old with a kinky side for mutual erotic pleasure.☎1610 (exp 8/16)

SEXY DRESSER

Do you love to show off your great body and grab attention? This strong, very handsome guy would like to take you to dinner, clubs, and elsewhere. ☎1612 (exp 8/30)

Six Pack Abs

SWM, handsome, slim, muscular seeking discreet encounters w/women 21-40, race unimportant. Free Mon & Fri days & some nights☎1494 (exp 9/20)

SM,50, seeks W. Recently split in between stage. Miss intimacy. You, too? I'm good looking, nice, intelligent, sincere, caring, fun. Let's talk!☎1392 (exp 8/09)

SPANKINGS OR ORAL PLEASURE

Single White male in 40's looking for fit attractive female, who will spank and/or likes to be orally pleased. ☎1615 (exp 08/23)

Special Ladies

Handsome, single male, 38, Spanish and Italian seeks ladies 25-45 for some erotic times....D/D free☎1398 (exp 8/16)

SUBMISSIVE MALE

SWM, attractive, fit/in-shape, D/D free ISO of woman who would like to explore her dominant side.☎1503 (exp 8/16)

Submissive SWM, 43, very clean, discreet and obedient seeking to serve classy, dominate women, age unimportant. ☎1507 (exp 8/30)

SUBMISSIVE WANTED

Married white male 40's professional talented and creative master seeks female for spanking and other excitement in a mutually beneficial relationship.☎1608 (exp 11/8)

VOID FILLER

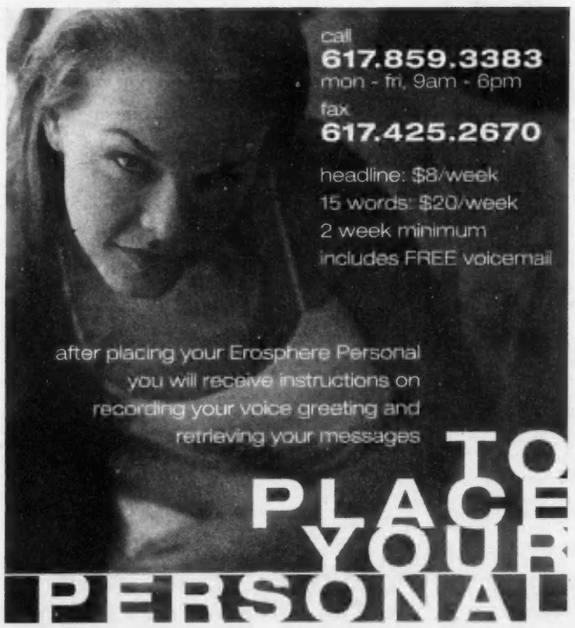
Well-built bi-MWM seeks females and bi-couples for discreet, sexual encounters. Let's fill the voids in our lives.☎1607 (exp: 08/16)

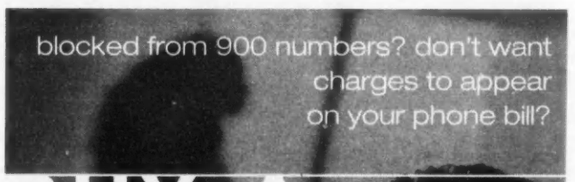
YOUR DREAM

Single white male ruggedly handsome 5'11", 195lbs excellent shape. Seeking very attractive in shape female 19 plus to explore my submissive side. I want to cater to your every need and fantasy, very oral nothing too wild. Possible LTR. Start dreaming. ☎8799 (exp 07/12)

COLLEGE GIRLS

Wanted to help 49 yr old, prof, SWM, Italian, 6', 185 lbs. DK hair + complexion, green eyes. To enjoy the finer things in life. I know how a lady must be treated and vy. interested in what you have to say. Maturity and experience will prevail! Your private life respected. Why not give it a try? ☎ 1542 (exp: 8/29)





EROTIC DESIRES

Good looking, Italian, WM non smoker, early 40's, 6'2",185, very well endowed.Clean and discreet disease and drug free. Looking for sincere, honest and fit attractive females, bi females, or couples for erotics times. ☎ 1418 (exp: 8/15/02)

Erotic Rendezvous

SWM, 42, 190 lbs., 5'9", very good shape, D/D free, good size and thick, looking for female, couples, 35-40 Y/O for erotic times, massage, sincere, discrete, replies only. ☎ 1543 (exp: 8/8)

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SWM, 46, 5'8", 170 lbs. Anglo/Irish, brown/hazel, nice smile, naturally smooth 44" chest 32" waist. Derives inclinatory satisfaction serving prome subordinate mounted position a/woman who is proud to be a woman. Take control, relax and receive pleasure the way the male body was designed to give it. ☎ 1540 (exp: 8/8)

"PLAYGIRL" Photographer seeks uninhibited males for adult photo shoot. Inexperienced OK Good looks body essential.☎1502 (exp 8/30)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Miss South Shore area.☎1090 (exp: 08/22)

Married BiWM, 46, looking for men for JO buddies. Must use your place. Discretion expected and assured.☎1512 (exp 8/16)

SWM 55, seeks F/M or couples to service. I'm very oral & submissive. Can travel, have van for rendezvous. Must be very clean and discreet. ☎9783 (exp 8/2)

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Beginners and experienced welcomed, gay white male looking for men who enjoy pain and domination. You won't be disappointed. Lets have some fun.☎1617 (exp 8/23)

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Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎ 8682 (exp: 10/11/02)

MWM, 62, fit, healthy, 5'10, 175lbs, hairy ISO males to share fantasies. Into light bondage, oral, any age/race. RI /So. Mass.only. Your place. ☎ 1536 (exp: 7/25)

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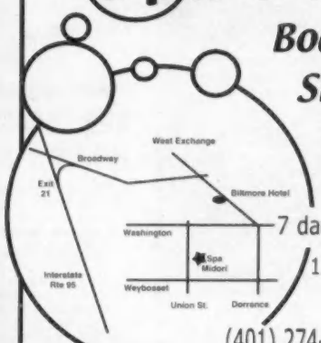

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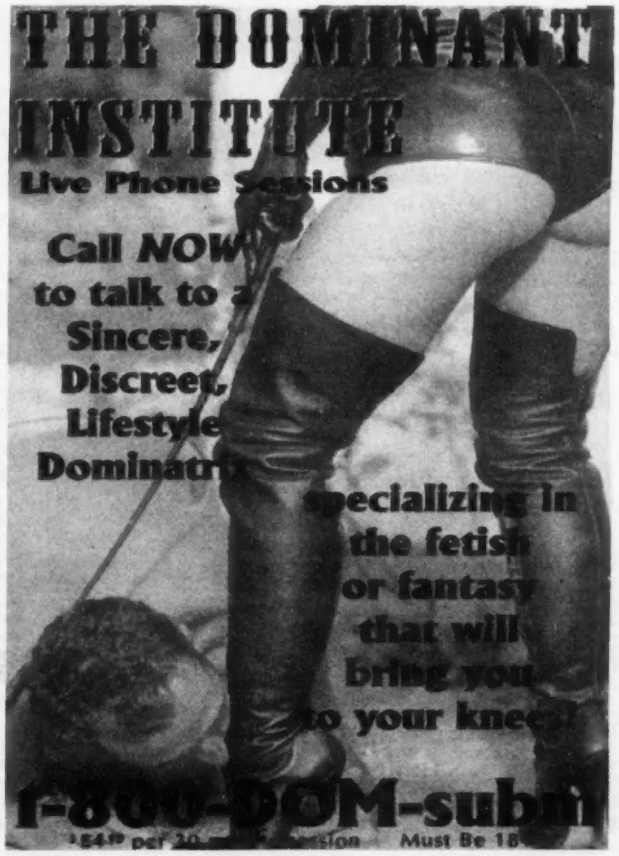

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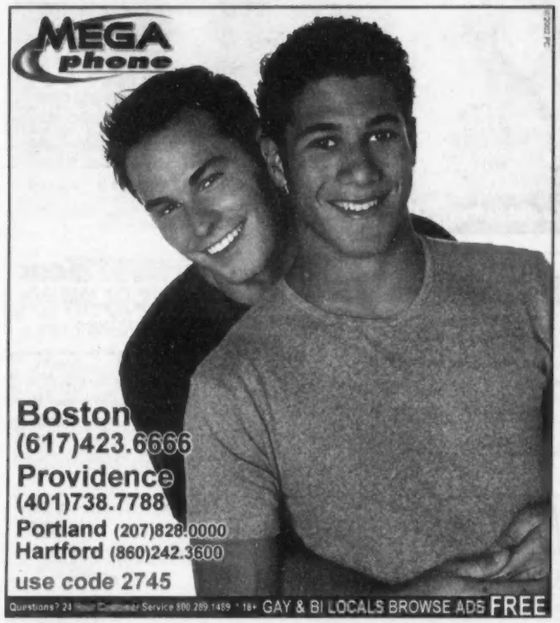

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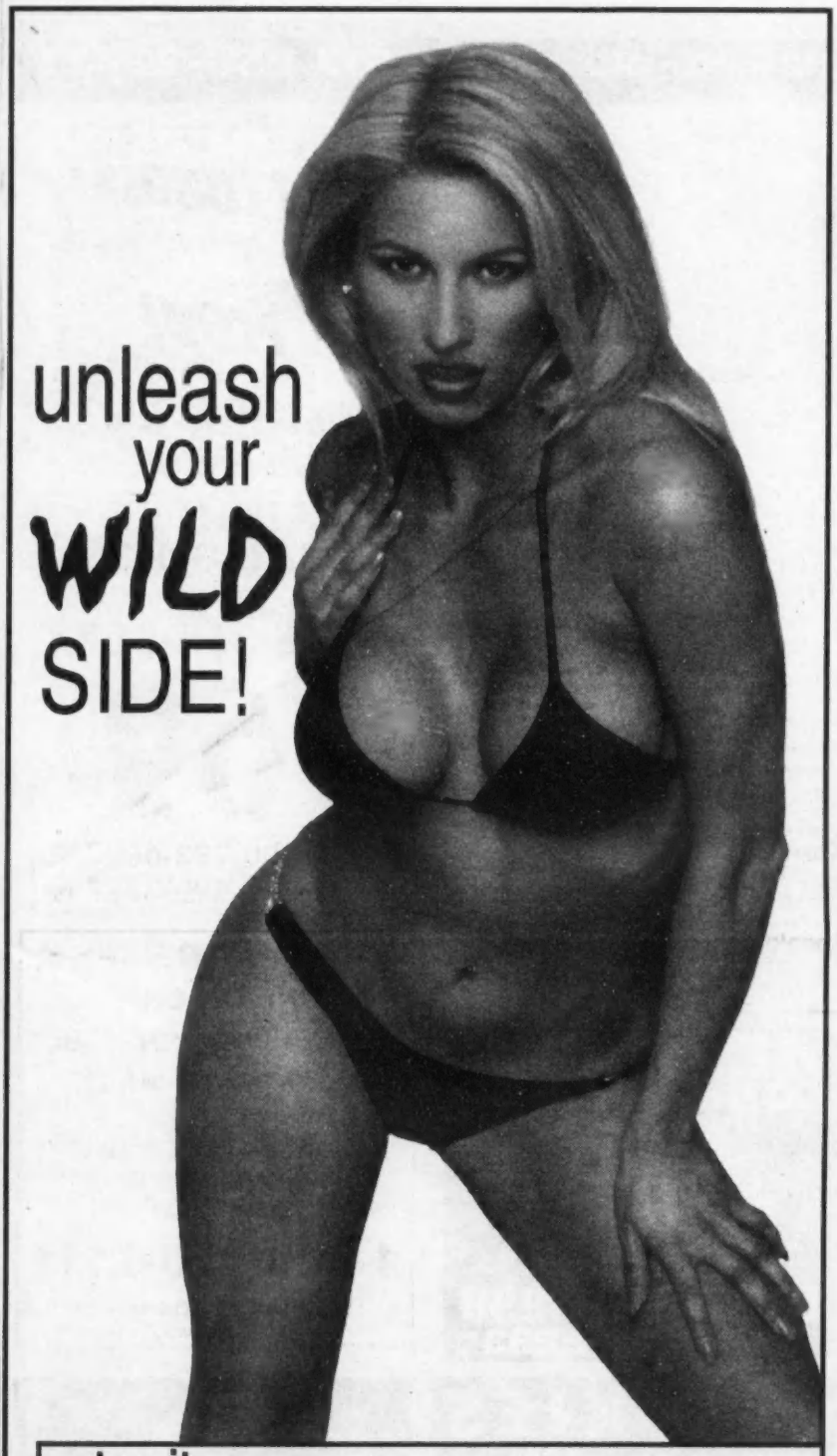

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1-900-GET-LOVE (438-5683) $1.99/min. 18+

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Interactive male

North Shore 978-867-2188
Worcester 508-453-2100
South Shore 781-602-6040
Other New England areas 1-888-272-7277

Boston 617-848-1677
Use FREE code 7405

1-900-446-1212 ($1.99/min.) 18+ Browse at www.interactivemale.com

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You know our phone lines. You know our websites. You know the best adult services in the world come from National A-1, but who are we? For almost 15 years, National A-1 has been working to meet the needs of uninhibited, open-minded individuals like you, providing state-of-the-art voice personals, amateur chat, live talk lines & adult websites at rock-bottom prices that other companies can't match. No wonder we're the industry leader. The area's hottest men & women come to play on **Boston's #1 Talkline**. Real local people reveal what they need in voice personals categories from mild to wild --and everything in between. Amateur talk, too. Best of all, these singles are in your own backyard. Pick up the phone and start meeting people now!

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BOSTON'S #1 TALKLINE
550-LIVE 10¢ min./20¢ 1st
Ladies Call FREE! 1-617-577-TALK

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Nationwide Live Talk
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Men Call
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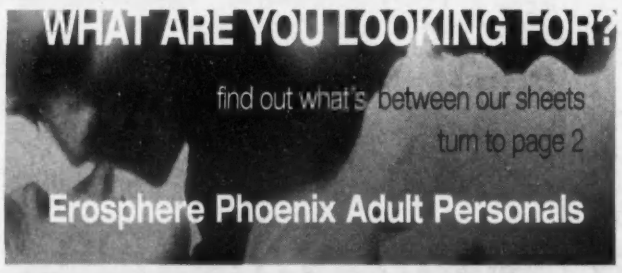
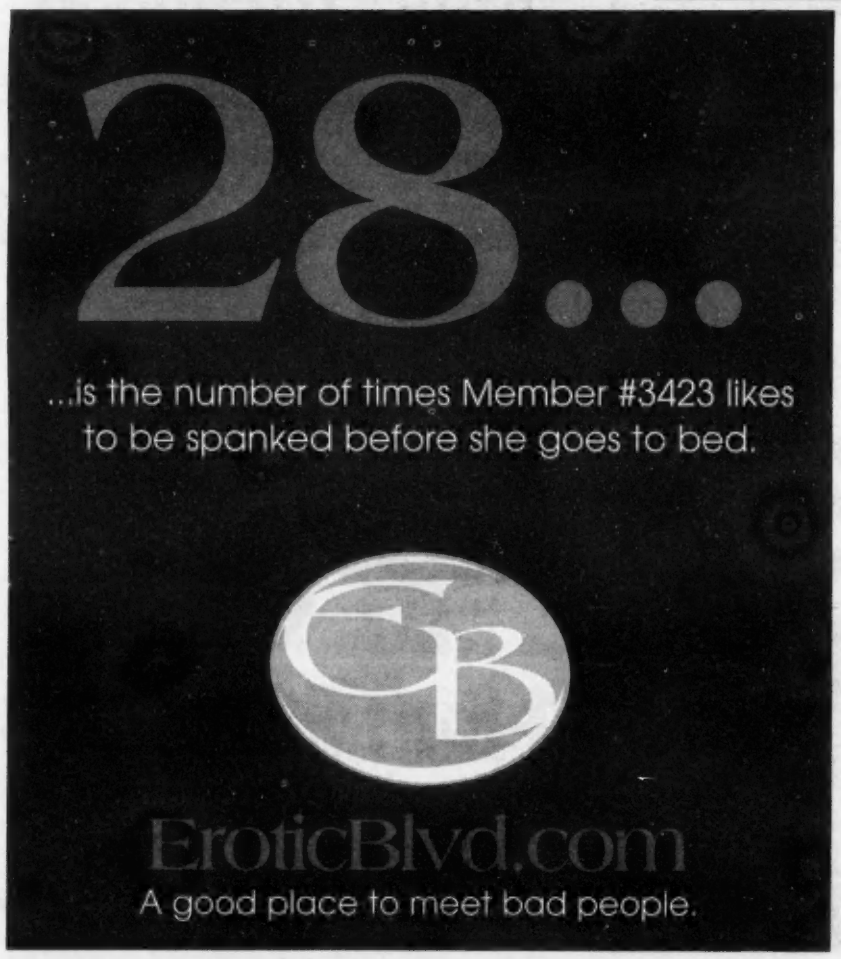


There's a SEXY person ACHING to meet you.

See Erosphere beginning page 2.


28...
...is the number of times Member #3423 likes to be spanked before she goes to bed.
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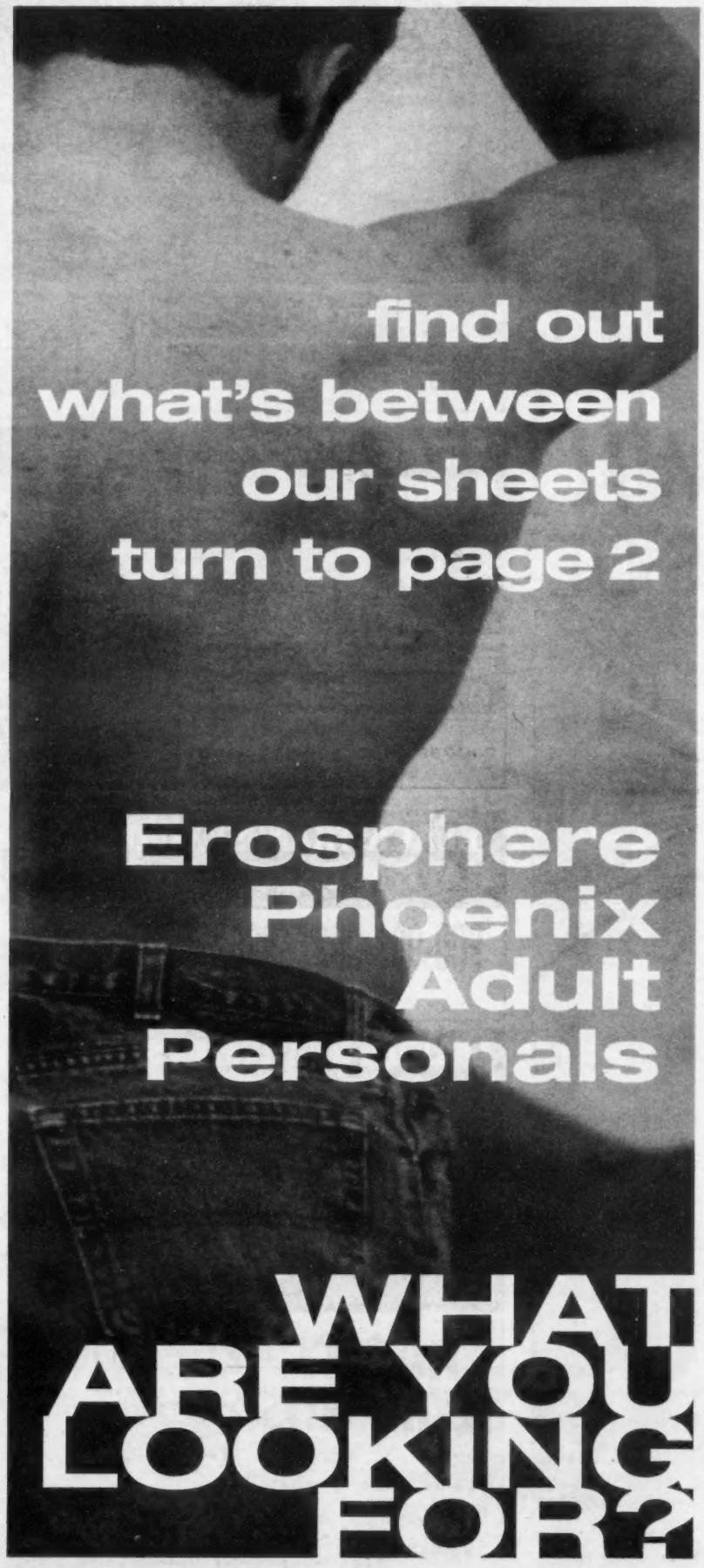
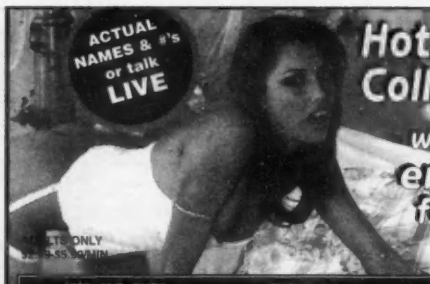


ExoticaZone.com



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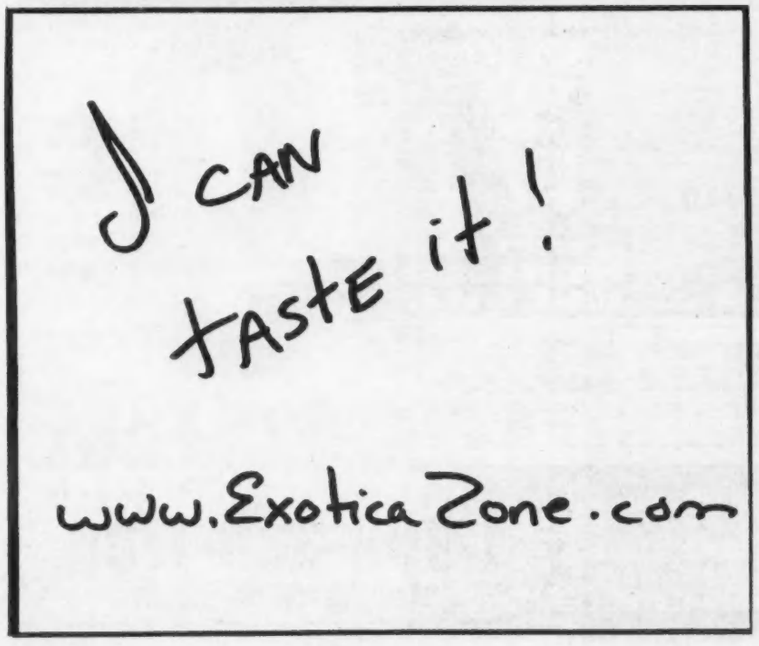

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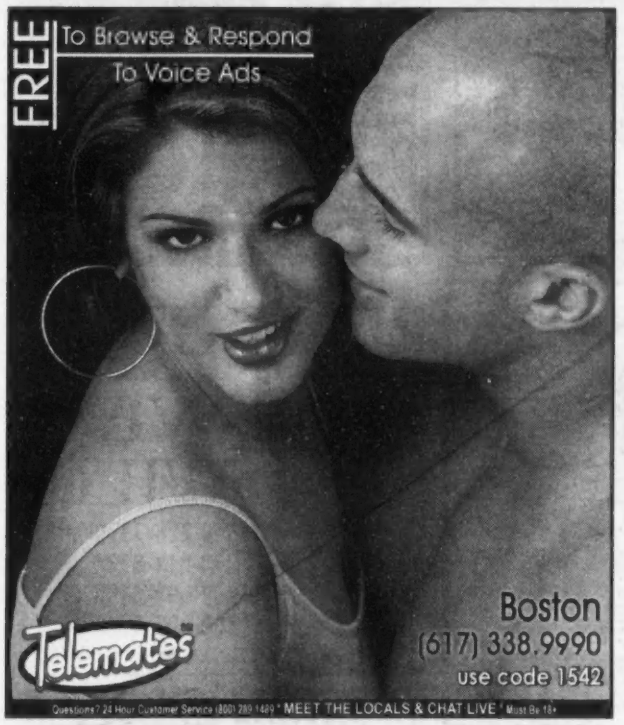
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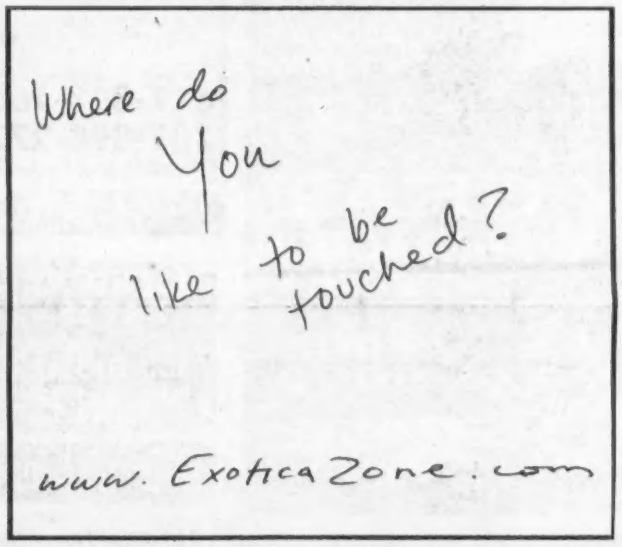

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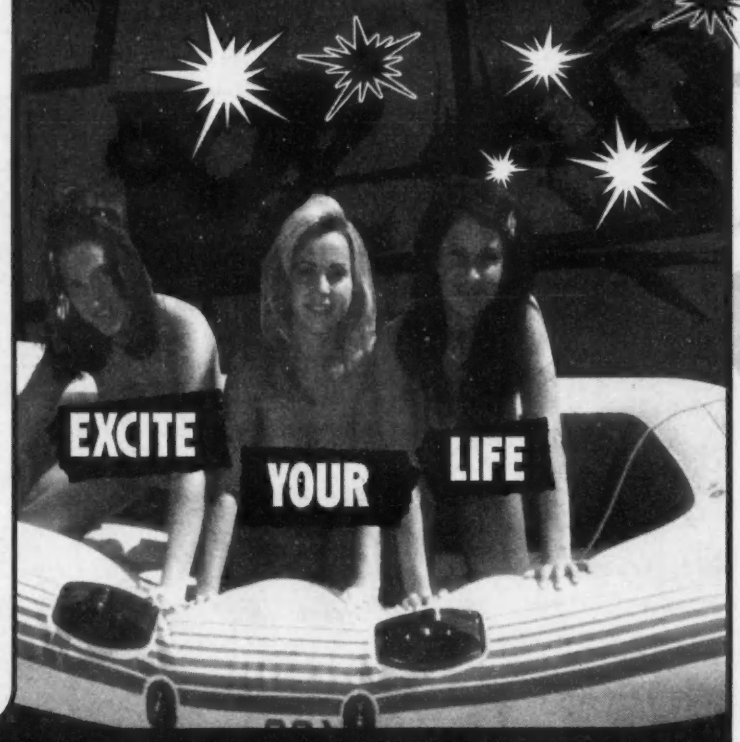

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216 N.Hamilton St. - Poughkeepsie, NY
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EROSPHERE
Phoenix ADULT PERSONALS

here's a sneak peak of what's inside this week's issue...

AQUATIC GODDESS

30-something SWF, Aquarius, long blonde hair, striking blue eyes, dancer's body and brains to back it up seeks handsome, intelligent, well-rounded SWM 30-40 years old, tall-ish, swimming companion for refreshing dips. It's gonna be a long hot summer. I know some outdoor spots, tell me yours -and let's go to the deep end. Bathing suits optional. ☎1409 (exp 8/02)

FRIENDS W/ BENEFITS

Attractive WF, 26, seeks bi/bi-curious full-figured female. Please be 22-26, clean, and confident. More juicy details...just respond! ☎1397 (exp 7/12)

GODIVA

Enigmatic, SF, 19, 5'4, very slender, long black hair, green eyes, seeks slim, well mannered, goth/industrial SM 18-24 (height under 6 ft) for goth clubbing, parties, & visiting abandoned mental institutions.☎1401 (exp 8/02)

LEASE OPTION

Dom F seeks Dom F (or two) to own my slave M for summer, possibly longer. He's attractive, fit, obedient, servile. You must be pretty head to toe, sensible. Experience preferred. ☎1395 (exp 7/12)

SPANKY

Hot little brunette, SWF, 29, face like an angel, body that could break the devil, has been bad to the bone and needs a spanking in the worst way. Paddle, cane, switch, cat o nine, it's all good. You be a SWM, real biker or biker type (mustache and body ink a plus) 30-55, and good at old-fashioned discipline. Own fetish/leather wardrobe a plus. ☎1411 (exp 8/02)

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Husband is looking for a man for his unbelievably blond, sexy, and curvaceous wife. Looking to express her feminine beauty to a very special man. Must be good looking, serious, and willing to earn the right to experience true fulfillment. ☎1492 (exp 8/2)

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For husband's 40'th birthday gang-bang. I will dress him up in garters & panties for your pleasure. Must be disease free, good looking, 30 to early 40's. Crossdressers an added plus. ☎1493 (8/2)

ATERNOON GETAWAY

40'ish WC looking for professional discrete couple, to join us for afternoon of fun. Or housewifes looking to get away for the day. ☎1423 (exp: 7/18)

HEY MUSCLES GUY

Extremely great shape, attractive, sexy, latin couple, 30's.She's super beautiful hot body. Hey's very well endowed and hot.We are open minded seeking very muscular guy under 35, blacks very welcome or similar couple. ☎1422 (exp: 7/4)

UPSCALE COUPLE

Very attractive, very refined white couple, 38 y/o. Seeks attractive, bi female or couple for discrete erotic encounters. ☎1420 (exp: 6/24)

CHOCOLATE BADNESS

Handsome, single black male, 39, 5'11, very photogenic. Into fitness and good health. I like body building and showing off for pretty, sexy females. Seeking single, trim, female, 18-35, race unimportant, for intimate dating. ☎1298 (exp 7/19)

HANDSOME

white male, 39 years, 5'10, 190 lbs, brown hair and eyes, mustache, good girth, discreet, horny, married seeking female for casual sex. Cleanliness a must. Anything goes, no attachments. Greater Boston North. ☎1400 (exp 7/12)

MUTUAL SATISFACTION

Busy, professional male from Pakistan, 44, 5'10, 185, top, strong, masculine, dislikes scene. Seeks regular meetings with discrete WM, 28-40, bottom, straight appearing masculine & muscular. Prefer single, educated professional, non-smoker, D/D free, punctual and reliable. Inexp ok. ☎1306 (exp 11/1)

PERFECTLY PLUMP

SWM, 31, in excellent shape seeks attractive & sexy, full-figured SWF, 21-35 for uninhibited down 'n' dirty erotic fun. ☎8807 (exp 07/26)

MWM, 40, attractive, in shape very discreet looking for same. Looking for married couple with Bi-male must be clean and d/d free RI/SE. Mass. ☎1421 (exp: 7/4)

To hear the voices behind these ads, call

617-976-7587 Call costs $2.69/minute. Must be 18+.